

DOWN BEAT

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WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XX—"32 Bars Too Often Repeated"

So now that the record squabble has been settled, or least is until congress starts throwing its weight around, we are going to be blessed with more of the ubiquitous "current pop releases."

Now I have no quarrel with dance music as opposed to jazz and swing. I like good ballads when they are properly played. And plenty of times in the past I've yipped about the lack of proper playing. But what's bothering me now is the lack of good ballads.

And I lay it directly at ASCAP's door. For years now, Tin Pan Alley has been a locked-up proposition that made it virtually impossible for an amateur songwriter to get started unless he were lucky enough to have a friend-band-leader who would introduce his tune for him and thus give it a shot at professional acceptance.

Now it's very fine to have lots of scores by the Kerns, Rogers, and all the rest. But they gotta die someday—and in the meantime, ASCAP is certainly not helping any new ones develop. It may be my imagination, but I strongly suspect that there is a dearth of working songsmiths of a youthful age who can lay claim to the talents of some of the older ASCAP members.

And that, I am just as firmly convinced, is not due to any intrinsic lack of talent in the count-

(Modulate to Page 9)

Voice Saves Face; Grabs New Angel

Los Angeles—Frank Sinatra, scheduled to do his last broadcast under the vitamin banner on Christmas night, was not long without a sponsor. The Voice starts a new series bankrolled by Max Factor & Co. (cosmetics) on Jan. 3 via CBS. It was expected that the new show would follow the same format as the vitamin pitch, with Axel Stordahl continuing as music chief.

BLUE NOTES

By ROD REED

Harry James wants to buy a ball club. After his bone-breaking last season he's decided it's safer to own one than to play on one.

Phil Harris has speeded up his band for George Washington Hill. S/MFT—Lucky Strike Means Faster Tempo.

Modern orchestra leaders avoid anything old-fashioned like poison. They'd hate to be called an old hat band.

Icky Vicki says Hawaiians won't have to worry about WLB action on scale raises—they're all taken care of under the Little Steel Gita Formula.

Talk of a Public Relations counsel for Petrillo has died down. In fact, if he gets much stronger, the public will need a Petrillo Relations counsel.

Plenty Of Fine Jazz Along Swing Lane Now

New York—Top names of "Fifty-Two" are back in evidence with the presentation of Art Tatum at the Three Deuces, and Billie Holiday headlining at the Spotlight. Sharing honors with Art at the 2's, Slam Stewart brings his bowed bass from *Glad to See You* nightly, for subtle jazz kicks with sensational Errol Garner, piano, and Hal West, drums. Georgie James, tenor, alternates with his quartet.

Lady Day's support at the Spotlight is the new Nat Jaffe-Charlie Shavers combo, featuring Don Byas, with frantic Harry Gibson and Tiny Grimes quartet also on hand.

Coleman Hawkins' fine little band, evidently settled down in N. Y. for a stay, continues at the Downbeat, with Pete Brown's group and Trummie Young, transee.

Oscar Pettiford's small combo, including Bennie Harris and Bud Johnson, is cutting sides for Regis and Savoy records, following their closing at the Spotlight. The bassist will wax original "head" arrangements by Bennie and Bud.

Phil Moore's groovy group, with Remo Palmieri's gitwork calling for special honors, continues at Cafe Society Downtown.

Recent influx of discharged servicemen has seen some of the best impromptu sessions in a long while jumping almost every night at one or more of the Streetspots. —bee.

Dukoffs Leave Dorsey's Band

New York — Bob Dukoff, jazz tenor, has left the Jimmy Dorsey band and he and his pretty vocal wife, Anita Boyer, are headed for the coast, where he will organize a small band while she concentrates on transcriptions and radio work.

Spike's 'Cocktails' To Enliven Scene

New York—Spike Jones fans have a treat coming. The City Slicker's version of *Cocktails For Two*, one of four sides recently cut for Victor, will soon be on record shop shelves. Already a hit with fans who've heard it on transcription for its hilariously satiric treatment of a ballad, the tune is expected to duplicate Spike's success with *Der Fuehrer's Face*.

SITTIN' IN



POLL-TAXATION
Some read the Beat, then pick the "swing"
Some vote for "sweet" and some for "corn"
How does the poll attain its goal
And be so reet on New Year's Morn?
—gbb

Another N. O. Jazz Concert

New Orleans, La.—The jazz concert sponsored by the National Jazz Foundation on January 17, in celebration of the golden anniversary of jazz, will feature Louis Armstrong, Sidney Bechet, J. C. Higginbotham, drummer Paul Barbarin, pianist William Houston, and Leon Prima's local Dixieland band. Personnel of Prima's band includes Irving Fazola, clarinet; Pete Laude-man, piano; Frank Federico, guitar; Bunny Franks, bass; Julian Laine, trombone; Charlie Drake, drums. Claire Nunn, who did some solid vocalizing at the last jazz concert here, will also appear on the 17. Thirty minutes of the concert will be aired over the Blue Network.

Re-elect Rosenberg

New York—Jack Rosenberg continues as president of Local 802 for another two years after a bitter election fight. Others continued in office are Harry Suber, treasurer; William Feinberg, secretary; and Dick McCann, vice president.

All's Well That Ends Well



Hollywood—Pat Dale and Tommy Dorsey have the last laugh after Superior Judge Arthur Cram dismissed charges of felonious assault against them, during a trial growing out of the famous "Battle of the Balcony" in which Jon Hall was somewhat cut up. TD reached Chicago before his band finished its engagement at the Hotel Sherman. Acme Photo

Spivak Gets Crown From TD, Duke Wins Bing Is New Voice

In a couple of photo-finishes, Duke Ellington and Charlie Spivak romped in to cop the swing and sweet band titles, respectively, against Woody Herman and Tommy Dorsey in the eighth annual *Down Beat* band poll. It's the second win

for Duke (he was the 1942 swing king), but the first for Charlie, who upset a perennial favorite, TD, to make the grade. Tommy Dorsey donned the crown in 1939, lost it the following two years to Glenn Miller, regained it and held it for 1942 and 1943.

Ellington's margin over Herman is 67 votes (1673 to 1606), and Spivak's lead over TD is 78 tallies (1855 to 1777). Both may be considered decisive, however, since they each held this approximate advantage during most of the tabulation, while ballots from not only every section of the country, but most parts of the world were being counted.

Bing Beats Frankie

Bing Crosby came into his own again in this year's poll, running up a comfortable 2406 total against the 1886 of Frank Sinatra, last year's winner. Dinah Shore won the girl's crown in this division, representing singers not currently identified as band vocalists, but as singles.

The King Cole Trio, bolstered by a flock of best-selling discs, ran away with the choice of small instrumental combos, and the Pied Pipers won a similarly decisive selection among the vocal groups.

Voting Was Frantic

More ballots were received this year than in any previous poll and, in addition, selections were more scattered than ever before. Johnny Hodges, for example, who polled the high tally of 6122 for any individual last year, still is high man this year, but with only 3596 votes.

Scores of bands, musicians and singers received votes, but are not listed in the tabulation below, because space does not permit listing of those who received less than 40 tallies.

There were seven changes this year in the line-up of the mythical all-star swing band, representing the readers' choice of sidemen—eight if you include the selection of Harry Carney as baritone sax, a new chair in this year's band.

Brown New Tramist

Roy Eldridge, no longer disqualified as a leader, is back in the trumpet section. Lawrence (Modulate to Page 13)

Cleveland Girl Bride of Burton

Los Angeles—Bill Burton, manager of Singers Dick Haymes, Helen Forrest and Bandleader Jimmy Dorsey, was married in Las Vegas on Dec. 6 to Hope McKenzie, formerly associated with the Stan Zucker booking office in Cleveland. In the wedding party were Haymes, Miss Forrest, Joe and Sally Venuti. The Burtons will reside in their home in Beverly Hills.

James Dorsey On The Cover

Where's the parade? Oh, there's no parade! And Jimmy Dorsey hasn't the slightest idea of becoming a western star, so Gene Autry and Roy Rogers don't have to worry. It seems the Dorsey band was helping Abbott & Costello make *Lost In A Harem* at the MGM studios, "Silver Streak," the horse, was handy. That's all, bud! Jimmy and his boys are touring theaters now, opening at the RKO Boston on January 4.

Here's Our '44 Swing Band

Benny Goodman . . . leader
(Favorite Soloist)

Ziggy Elman trumpet
Roy Eldridge trumpet
Bobby Hackett trumpet
J. C. Higginbotham trombone
Lou McGarrity trombone
Lawrence Brown trombone
Johnny Hodges alto sax
Toots Mondello alto sax
Lester Young tenor sax
Tex Beneke tenor sax
Harry Carney bary sax
PeeWee Russell clarinet
Mel Powell piano
Buddy Rich drums
Bobby Haggart bass
Allan Reuss guitar
Anita O'Day vocals
Bob Eberly vocals
Sy Oliver arranger

James Grabs Off Prize Radio Spot

Los Angeles — Harry James caught the prize radio plum of the year as he was signed as musical feature of the new Danny Kaye airshow set to tee off under sponsorship of Pabst on CBS Jan. 6. Kaye is now definitely No. 1 name in the entertainment world. Although sponsors have been trailing him since he clicked on New York stage a couple of seasons ago his only radio appearances so far have been guest shots.

James will use his regular band on the radio show and in addition to band numbers will do solo features and have prominent place in script.

Haggart Won't Play With Ray

New York—Bassist Bob Haggart probably won't be in the rhythm section of the big band drummer Ray Bauduc is planning to organize. Reports here say that Haggart is happy doing commercial radio work around NYC (plus his stints on the Condon shows) and feels that right now is a bad time to build a band. Earlier stories had Bauduc and Haggart organizing a Bob Crosby-like orch with Gil Rodin set as manager.

Willie To Stick With The Horn

Los Angeles — Willie Smith, former Lunceford saxman now with Harry James, denies that he is leaving the Horn to take over leadership of band now headed by Gerald Wilson (also an ex-Lunceford man) at Shepp's Playhouse here. Story that Smith would join Wilson appeared in Negro papers.

"We talked about it many months ago," said Smith, "and Gerald and I did figure that we would have a band together with Carlos Castel as manager. But now I'm very happy with Harry James and see no reason for wanting to make any change."

Good Music Makes Arctic Wastes Seem Much Less Bleak



Gino Satriani's fine arrangement of *Rhapsody in Blue* is presented before an appreciative GI audience at the Gismo theater in the Aleutians. That's Bud Freeman under the distinguished bald spot in the lower right-hand corner.



Here's a rehearsal shot, with the boys getting ready for a heavy tour schedule in this lonesome theater of war. Left to right: Ken Turner, Ed Estes and Bob Wile. Back of the saxmen are guitarists Jim McNichol and Joe La Cava.



Some of the boys relax after the show at the Gismo. Piano and bass aren't visible, but Freeman, Larry Barrett and Jimmy McNichol seem to be catching a little of that old Brass Rail feeling.



Here's Bud and his boys playing on shipboard. They draw top crowds wherever they play, afloat or in the mess halls of remote Aleutian outposts. Now look in the columns below and read the story about this service band and its personnel.

Bud Freeman's Band Lifts Aleutian Morale

From an isolated island in the Aleutians, we learn of the hardships and loneliness, and the lack of morale-building factors, during the months that have dragged into two years for an outfit on this particular desolate island. Starting from scratch, with nothing on the island before their arrival, it took many long, hard months to build up bases and outposts and during those months, for the most part, the boys were ready to hit the old sack at the close of an average day of bucking Aleutian weather and stiff construction schedules.

But two years is a long time from civilization and it was many months before most of them heard any music or saw any live talent. Their kit radios and hand-crank phonographs were more than welcome, although they left much to be desired. Eventually, better radios were received and the OWI installed a little broadcasting station that dished out many entertaining hours to these music-starved and appreciative men. Finally theaters were erected and many who formerly were not movie fans began to enjoy the pictures being shown. Gradually conditions became more livable.

By this time, although the morale was not at an all-time low, there was still a great need for the treat they had in store. News travels fast they say. It didn't take long for every GI on this island to hear about the new band and show touring the mess-hall circuit. Many found it impossible to wait until the gang hit their outfit. We're speaking of the 38th Special Service Company, including the dance band

directed by Bud Freeman. When they finally were presented, the packed theater rocked happily to *One O'Clock Jump*, *Tuesday at Ten*, and many old standards and new jump tunes. Bud's solid crew will long be remembered in the hearts of these men, and the praise and appreciation they have for the fine work they are doing cannot be overestimated.

Herewith a bit of profiling the players:

BUD FREEMAN needs no lengthy intro to readers of *Down Beat*. Long a favorite tenorman of many critics and the idol of followers of Chicago jazz, Bud still remains a skilled master of his instrument.

EDWIN ESTES, tenorman, hails from Wichita Falls, Texas. He's played with Freddy Nagel and a few other regionals of varied merit. Swears up and down that he never played with Bob Wills and his Texas Playboys.

KEN TURNER, altman from Omaha, is an excellent section man, with five years of studio work at *WOW* and quite a few years with the *Jimmy Joy* band. Been married sixteen years.

BOB WILE, a Pittsburgh tenorman, used to be with the Johnny Lewis band.

ROLLAND DIEHL, a Cedar Rapids, Iowa, product who does very admirable things with either



PEANUTS HUCKO, Glenn Miller's fine reed man, is a nominee for the crimson puss department, if you reach back to the time when he didn't know that "manuscript" is an accepted synonym for "tea"—and we don't mean Orange Pekoe. A newcomer then, Hucko was preparing to leave New York to join his first name band. One of the sidemen phoned him from the location and said: "Hey, man, bring about \$40 worth of manuscript, will ya?" Hucko figured that was a lot of manuscript paper—so he only took \$4 worth with him!

an alto or a clarinet. That old Selective Service caught him shortly after he was graduated from high school. Freeman is liberal with words of praise for the lad.

BOB KIRK, handling baritone sax, clarinet and an all too frequent vocal, calls Chicago his home and wishes he was back there but soon. The five years prior to his army service were spent with the Griff Williams organization. Been married ten years.

JOE CUMMINS, another Chicago member of the 38th, can and occasionally does play a loud trumpet but seems to get along okay with both Kirk and Turner, nevertheless. Formerly with *Charlie Agnew*.

HARRY SHOCKEY, very competent trumpeter, has played with Johnny Long, Sonny Dunham, Benny Goodman and Jerry Wald. Ideas pour through his horn like GIs tumbling out of a jam-packed 2 and a 1/2.

LARRY BARRETT, left his hometown of Rockford, Ill., to gain the benefits of higher education at the University of Iowa, where he dived about musically with a collegiate band of his own. He makes with the trumpet vigorously and excitingly. Has a handful of original compositions. One's titled appropriately enough *Opus No. 1*; another is simply *Original*. The latter is a terrific blasting showcase for band's precise section work and gives a nice spot for Bud's famed tenor to tootle. The former is not to be confused with a number of the same title that Sy Oliver turned out a few years ago. Larry does a good deal of arranging for the 38th. His scripting of *Flamingo* is a favorite here.

JOE McDADE, has done a bit of the band's specials, too. Joe, a long ways from his home in Philly, has been around a lot and for some time. His trombone talents have graced more than one name band, including that of Joe Venuti.

MARSHALL HAWK, of Easton,

As Fats Said, 'If You Ask—You Ain't Got It!'

New York—The stuff that Eddie Condon and his house band play is swing. He said so himself, to a nationwide CBS audience when *Radio Reader's Digest* gave its listeners a brief lesson in jiveology. The studio orchestra played a little blues

first to demonstrate "what is not swing." Then Condon came on to point out that that music had been arranged and written, was not pure swing, and that he and Jack and Norma Teagarden, Hackett, Haggart, PeeWee, Caceres and Welling

Pa., has played his trombone with *Ina Ray Hutton* and *Red Norvo* among others.

TONY MANNO, former teacher of piano in Buffalo, has done much work at the keyboards of various boites in that vicinity of upstate N.Y. Energy not expelled by his piano pounding is used up by vigorously maneuvering a ragged cigar stub during rehearsals.

JOE LA CAVA, a Scranton bred guitarist, doesn't care for "loud jazz."

JIMMY McNICHOL, a Newark guitarist, formerly with the University Trio and the Four Esquires is a member of vocal foursome the outfit calls *The Four Tones*.

ALFRED KOELLER, bass-man from Rock Island, Ill., used to be part of a *Four Esquires*, but not the same group McNichol was with. Another member of the *Four Tones*.

HAROLD ARBUTMAN, drummer from Springfield, Mo., played with the Nick Stuart band and that of *Blue Barron*.

Grant Eastham, one-time Horace Heidt vocalist, and a character named Sonny Kippermann add their alleged voices to those of Koeller and McNichol.

would show what was.

Although an all-ofay band gave the demonstration, the late Fats Waller was called upon for his famous definition of swing. A woman asked Fats, "What is swing?"

Fats replied, "Lady, if you have to ask, you ain't got it!"

In any case, many of the critical brethren were amazed to hear Condon calling his stuff swing. The general impression had been that swing was and is the arranged jazz, usually played by bigger bands. John Lucas, *Down Beat* research editor and a student of popular musical terminology, has said "swing encompasses all jazz played by large orchestrated bands."

Reichman Faces Union Law Tangle

Los Angeles—Bandleader Joe Reichman, reported to have been socked with a \$1,000 fine by musicians' union here, told *Down Beat* such reports were "premature," as Local 47 trial board had not taken final action in case at this writing. Union officials would make no comment on case but Reichman inferred that trouble grew out of his asserted use on a radio commercial of musicians who had not been members of Local 47 sufficiently long to be eligible for such employment.

Cutting Rugs In South Pacific



New Caledonia—Pvt. Louis Di Sario shows a few steps from the Million Dollar Pier in Atlantic City, where he used to dance, to Georgeette Plot, a mademoiselle from the French colony. Music for the jive is supplied by the band of Sgt. Hal Burman, who used to beat the tubs for Vaughn Monroe.

Smoothies Sing In St. Louis



St. Louis—If you were wondering what has become of *The Smoothies*, once featured with Waring, Kemp, Noble and other top-flight bands—here they are. Babs, Charlie and Little, sponsored by a brewery, are singing at 5 p. m. (CWT) daily over station KWK here.

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Our Break Bullet
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Send 25 cent

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Get more pupils
just add the Chri
Swing Piano to you
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Proposition

AXEL CHRISTEN
21 Kimball Hall B

Here's News Capsule Of Music World For 1944

By EVELYN EHRLICH

JANUARY—Sam Donahue replaced Artie Shaw as leader of the Rangers . . . Freddie Slack was medically discharged . . . Frankie Jr. was born on the tenth . . . Lieut. Orrin Tucker was latched to Jill Powell . . . Lee Castle started

making with the baton again . . . Kitten Kallen left Jimmy Dorsey and was replaced by Gladys Tell . . . Bob Chester's wife sued for separate maintenance . . . Bobby Sherwood was 4-F'd . . . Glenn Miller's brother Herb became a soldier . . . Abe Lyman married Rose Blane . . . Bobby Byrne received his wings as an army aviator . . . Gracie Barrie turned over her baton to singer Jimmy Palmer.

FEBRUARY—Buddy DeVito placed army-bound Buddy Areno as Harry James' vocal-ist . . . Artie Shaw and the navy parted . . . The Count Basies, Skip Nelsons, Freddy Nagels and Dick Kuhns welcomed new off-springs . . . Bob Zurke passed away on February 18 . . . Joe McMichael of the Merry Mac family succumbed at Santa Ana training base hospital . . . Boyd Raeburn opened at Gotham's Hotel Lincoln with former Sonny Dunham vocalists, Dorothy Claire and Don D'Arcy . . . Charlie Barnet, with another 4-F, disbanded for a Florida vacation . . . Red Nichols joined the Casa Loma Crew . . . John Hammond became a papa . . . Saxie Dowell middle-aided it with Helen Price . . . Red Norvo and his combo were groovy at Chicago's Preview . . . Leap year and Jimmy Dorsey celebrated his birthday—February 29.

MARCH—Victoria Elizabeth James arrived on March 3 . . . Lina Romay left Cugat for pic work . . . Oscar Moore was discharged and re-joined the King Cole Trio . . . A second son was born to the Charlie Spivaks . . . Benny Goodman dissolved his band at the completion of Sweet and Lowdown, due to difficulties with MCA . . . Si Zentner left the Horn to join Jimmy Dorsey . . . The Phil Britos had a baby . . . Orson Welles presented an all-star jazz group on his March 15 radio program . . . Wingy Mannone filed suit for a divorce on the grounds that he "can't work all night and fight all day!"

APRIL—Harry James dis-banded to await final decision on draft status . . . Eddie Miller joined Uncle Sam . . . Freddie Slack began touring with a new band . . . Nan Wynn married Cy Howard . . . Discharged Dave Tough joined Woody . . . Jess Stacy abandoned plans for a band and joined Horace Heidt . . . Vido Musso reported to the marines . . . Carnegie Hall sold out for the Fats Waller Memorial Concert . . . Jimmy Noone died of a heart attack on April 19 . . . Red Dorris left Kenton . . . Anita O'Day joined Kenton . . . A son for the Bob Crosbys and a daughter for Phil and Alice Har-ri . . . Alvino Rey settled at Great Lakes . . . Harry Cool took

a second wife.

MAY—Harry James, 4-F, reorganized for Hotel Astor date, with Kitty Kallen replacing Helen Ward as vocalist, and Juan Tizol leaving the Duke for the James' tram section . . . Bing formed his own motion picture producing firm . . . Harry Babbitt donned khaki . . . The Dick Haymes had a girl baby . . . Also the Dickinsons, Hal and Paula Kelly of the Modernaires . . . Eddie Condon's jazz concerts were set on the Blue Network . . . Herbie Kay passed away May 11 and Hank Biagini was killed in an auto crash May 13 . . . Judy Garland filed for divorce against Dave Rose . . . Illinois Jaquet left the Cab to front his own combo . . . Tommy Dorsey began a 12-night concert tour . . . Herb Jeffries was attacked by a razor-wielding wench.

JUNE—Kay Kyser and Georgia Carroll merged . . . Johnny Mercer began the Chesterfield series and June Hutton joined the Pieds when Stafford turned solo . . . Lena Horne became a divorcee . . . Jimmy Noone's widow had a son . . . Jerry Wald added strings . . . Billy Eckstine organized his band . . . Pee Wee Monte, back in civvies, returned to Harry James . . . Gene Krupa started assembling and Buddy Rich, out of the marines, resumed for Tommy Dorsey . . . Bob Eberly and Buddy Clark were airing for a new army show . . . The Dor-seys purchased Casino Gardens . . . The Glenn Miller band headed overseas . . . Mildred Bailey began rocking over CBS.

JULY—Duke Ellington was in-jured while descending in a faulty elevator . . . A Greek ceremony al-most had Popsie married to Frances Wayne instead of Carol Wyman . . . Wingy got his divorce . . . Phil Harris substituted for Kay Kyser

. . . Charlie Spivak completed ten weeks at the Paramount in New York . . . Glenn Miller's "American band of the Supreme Allied Com-mand" knocked the G.I.'s in Eng-land for a loop . . . Woody Herman on the air for Old Gold . . . Bob Crosby joined the marines . . . Billie Rogers opened with her new band at Pelham Heath and Herbie Fields new gang caused a stir at the Palomar in Norfolk . . . The Artie Shaws separated . . . Singers Bob Allen and Bob Haymes passed out cigars . . . Ella Mae Morse filed against Dick Showalter . . . O'Neill Spencer passed away July 24 . . . Norman Granz debuted his jazz concerts in Los Angeles . . . Butch Stone's Barry (not bary) arrived July 15.

AUGUST—Dick Haymes, a summer replacement, became a regular on Everything for the Boys . . . Eddie Miller came home . . . Bing, Spike Jones, Dinah Shore and Martha Tilton were overseeing . . . Duke became a grandpa . . . Mickey Scrima opened a rib joint in Hollywood . . . Red Nichols and his combo moved into the Haywood in Los Angeles . . . Bob Chester vocalist, Betty Bradley, and B.C. manager, Phil Kahl, became one . . . Peggy Mann launched her solo career . . . It's Gene Williams, buck private . . . George Wettling fell down a flight of stairs and split his head open . . . Tommy Dor-sey's party moved to the balcony.

SEPTEMBER—Londoners were enjoying the Sam Donahue band . . . The Artie Shaws made the split legal . . . Ginnie Powell joined Gene Krupa . . . Skinnay Ennis re-turned to the Bob Hope show . . . Count Basie lost Jo Jones and

Lester Young to Uncle Sam . . . Helen Forrest teamed with Dick Haymes on Everything for the Boys . . . The Jimmy Noone Memorial Concert was staged in Los Angeles . . . Marilyn Duke married Ernest O'Brien . . . Ted Weems took his new band to the St. Francis in San Francisco . . . Lenn Esterdahl re-igned as manager-guitarist with Joe Sanders to remain on the west coast . . . Bill Schallen took the step . . . Woody added girl vibraphonist Marjorie Hyams . . . Dick Voynow among the mourned . . . Kelly's Stable reopened with Linda Keene, Pete Brown and the Nat Jaffe Trio.

OCTOBER—Charlie Barnet celebrated his 10th anniversary as a band leader . . . Frank Dailey reopened the Meadowbrook with Harry James on the podium . . . Freddy Martin was draft ex-

empted . . . Bobby Hackett joined Casa Loma . . . Eddie Condon's jazz show invaded Carnegie Hall . . . Benny Goodman's new com-b appeared at a New Orleans' jazz concert . . . James C. refused F.D.R.'s request to lift the record ban . . . Tragedy struck when brothers of Benny Goodman and Skinnay Ennis were killed in plane crashes . . . The stork de-livered to Donna King, Joe Sul-livan and Vaughn Monroe . . . Hoppy Jones of the Ink Spots de-ceased . . . Mel Henke replaced Jess Stacy with the Heidt bri-gade . . . Roberta Lee joined Henry Busse . . . Artie Shaw rounded up men . . . Wayne King made an army exit . . . Johnny "Paradid-dle Joe" Morris debuted his band at the Palomar in Norfolk.

(Modulate to Page 4)

THE GOLDENTONE

IT'S THE COMBINATION THAT COUNTS

A Skit With a Moral — in 3 Scenes

SCENE 1

He spent 10 bucks for a new mouth-piece a few weeks ago and thought it was swell until—

SCENE 2

He tried the Goldentone Matched Combination. What a difference in tone and response! So—

SCENE 3

He bought the Goldentone Matched Combination and cursed himself for not trying it sooner.

MORAL: It's the combination that counts if you want better performance out of your clarinet or alto sax. Ask to try this popular tailored-to-match combination of mouthpiece, ligature and plastic reed. At leading music stores everywhere.

MATCHED Goldentone Combination

WITH BLACK MOUTHPIECE
Standard box holds black mouth-piece, guaranteed plastic reed, and patented Magni-Tone Ligature.
\$4.50 for clarinet \$5.50 for alto sax

WITH WHITE MOUTHPIECE
Complete combination in attractive ivory plastic box that can be used for cigarettes or other purposes.
\$5.50 for clarinet \$6.50 for alto sax

PRODUCT OF SELMER

FOR SAXOPHONE FOR CLARINET

Soaring . . .
HIGH ABOVE ALL OTHERS . . .
VIBRATOR Reeds
with Sound Wave MOUTHPIECES
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RICKENBACKER "ELECTRO" GUITARS
PUT PUNCH AND PRESTIGE IN PERFORMANCE
MANUFACTURED BY
ELECTRO STRING INSTRUMENT CORPORATION
6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Sorry

In our December 1 issue, it was erroneously stated that the band in the picture with Patti Dugan, former Johnny Long vocalist, was a Redmond, Oregon outfit. It was the 758th AAF Band of Walterboro Army Air Field, Walterboro, S.C., directed by Warrant Officer Robert L. Brooks.

PIANISTS, LOOK!

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CHICAGO BAND BRIEFS

J. C. Higginbotham takes leave from the Garrick to appear at the jazz concert in New Orleans January 17... Red Allen, Higginbotham, Ben Webster, Jesse Miller and the gang from the Garrick staged a jam session at the service men's center in the Loop Christmas Eve... Erskine Hawkins plays the Regal theater the week of January 5... Meade Lux Lewis returned to the Sherman.

Tiny Bradshaw opened at Ziggy Johnson's new El Grotto in the Pershing hotel late last month... Wingy Mannone and his band, plus the Eddie Heywood combo, will be at the Downtown theater the week

of January 5... Cpl. Bob Eberly, stationed at Gardiner General Hospital here, signed a contract with Jack Kapp to record for Decca... Ray Eberle opens at the Oriental January 12 for a week... Ina Ray Hutton, who has been resting for several months, returns via the Oriental theater January 5... Dorothy Claire is singing at the Latin Quarter.

Bullets Durgom and Sy Oliver were Chicago visitors during Tommy Dorsey's run at the Sherman. Trumpeter Ray Linn left Artie Shaw in Chicago and returned to the coast. He was replaced by Jimmy Pupa... A change in format finds Marion Mann on the *Hello Sweetheart* program over the Blue... The Dinning Sisters air over WBBM Monday through Friday... Henry King, who was scheduled for the Aragon, remained on the coast and Chicago's favorite, Eddy Howard, returned Christmas day for his ninth engagement at the north side ballroom... Don Garra left Consolidated Radio Artists to take charge of the cocktail lounge and band department for the Sligh and Tyrrell agency.

Down Beat covers the music news from coast to coast and is read around the world.

Chick Band Enlivens Loop



Chicago — Joan Lee and her all-girl band are delighting eyes and ears of patrons at the Band Box on Randolph street. Personnel includes: brass—Carolyn Bowman, Anne Ludwig, Jean Rynier; reeds—Joan Lee, Venita White, Nancy Hollinger, Genny Wepner; piano—Gweny Lestz; drums—Doris Brenner; bass—Betty Ehrenfeld. Joe Glaser manages the crew and arrangements are by Foots Thomas.

Heidt Leaves Air For Hires

Los Angeles — Horace Heidt, who has been headlining the Hires root beer airshow on the Blue net, has been dropped from the show and agency (N. W.

Ayer) is now building a new show which will replace the Heidt pitch Jan. 22 on same net at same time. It's a comedy stint headed by Wendell Niles. Music set-up was not determined at writing. There will be a studio ork and girl singer.

Heidt and his band move into the Trianon, which he is said to own, latter part of January.

Air Hero Welcomed By LA Music Pals

Los Angeles — Captain Bob Shimp, the former pianist and accordion player who, as a P-38 fighter pilot gained distinction during the invasion of the Philippines, was home for Christmas on a furlough after over a year and a half of combat duty. He will be stationed at Santa Ana for an indefinite period, pending re-assignment.

Young Captain Shimp, who was playing with Tiny Dobbins' band at a Catalina Island hotel prior to entering the air forces, named one of his fighter ships the "Local 47." He declined to discuss his exploits, which have been mentioned frequently in press dispatches concerning Pacific air battles.

Music World News Capsule

(Jumped from Page 3)

NOVEMBER — Roy Eldridge joined Artie Shaw on the coast... Harry James' vocalist, Buddy DeVito, was handed a 4-F, and Willie Smith, out of the navy, joined the Horn... Eugenie Baird flew to Hollywood for the Bing Crosby air show... Ex-Crosbyites Gil Rodin and Ray Bauduc were honorably discharged... Victor and Columbia gave in to Petrillo. Vaughn Monroe did the first waxing for Victor and Harry James the first for Columbia... Neal Hefti left the Herd... Phil Moore opened with a mixed combo at Cafe Society Downtown... Illness puts Dave Rose in the hospital and Joe Bushkin directs the Winged Victory orchestra... Cugy announced his engagement to Ann Marsh... The Glenn Miller and Sam Donahue bands had a reunion in London... Society band leader, Nilo Menendes, was arrested in L. A. on a weed charge.

DECEMBER — Who did what to whom was dismissed and T. D. joined his orchestra at the College Inn in Chicago... So did Jess Stacy... Artie Shaw began a theater tour in Minneapolis... Hot Lips Page organized a new band — without strings... Friends mourned the accidental deaths of Rod Cless and Lenny Conn... Benny Goodman, Red Norvo, Teddy Wilson, Sid Weiss and Morey Feld opened in Seven Lively Arts on Broadway... Bill Burton settled down with Hope McKenzie... Louis Armstrong opened at the Zanzibar in New York... Randy Brooks left Les Brown to concentrate on his own band and Jimmy Zito, out of the army, replaced... Cab Calloway celebrated his birthday, December 25, ('taint fair) in New York... Kay Kyser started his college airings for a new sponsor after seven years with L.S.M.F.T.

Zoot Salute!

New York — Bill Darnell, the singer, got a medical discharge after three years and eight months in the army. As soon as he was released from Ft. Dix he rushed to New York, got into civvies, and was ready to take a look at old Broadway. As he stepped out the door, he encountered an army captain and "I snapped him the damdest salute you ever saw. He looked at me like he thought I was nuts—but it wasn't till my hand hit my Stetson that I realized what I had done!"

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Comed Pals

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**STRICTLY
AD LIB**
by THE SQUARE

Shep Fields was scheduled to start a theater tour on December 28 with the late Lupe Velez. He hadn't straightened out his bookings at press time . . . Abe Lyman is disbanding temporarily, will reorganize later on the west coast . . . Georgia Gibbs is out of the hospital, following collapse and an emergency operation.

Randy Brooks is ill again, and must postpone his plans to organize his own band . . . The radio network officials insist that there is trouble brewing and that they have received strike threats, based on the platter turning angle, but musicians' union execs deny it all and claim that everything is peaceful . . . Herbie Fields joined the Lionel Hampton band at the Strand theater.

Victor will release a condensed recording of Duke Ellington's 44 minute *Black, Brown and Beige*, which caught a lot of the self-styled critics with their accents down . . . James P. Johnson, the daddy of them all, has replaced the Max Kaminsky combo with his own group at the Pied Piper in Gotham . . . Ava Gardner was with Artie Shaw in Chicago, but told columnists it wasn't serious.

George White, bass with the Skinnay Ennis ork, won a \$17,000 ver-

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SYMPHONEY
Take drummer's sweat and sidemen's groans,
Weird chords from a weedie's dream,
Mix well with fatuous, tone-less tones—
You have what dancebands call a "theme." —gbb

Local Seeks Share Of Tax

Los Angeles—Paul Howard, financial secretary of Local 767, AFM Negro musicians' union here, has lodged a protest with Local 47, white union, over fact that the transfer of Willie Smith, former Lunceford saxman now starring with Harry James, was deposited with Local 47 instead of Local 767, where Howard claims it belongs.

Under customary AFM practice, the transfers of all members of the James band, including that of Smith, were deposited with Local 47 in a bloc when the band arrived in this jurisdiction. A 10 percent tax is collected by the AFM on all "traveling engagements." A portion of this tax (3 percent) goes to the local union in which the engagement is played.

diet in federal court in Hammond, Ind., as a result of that bus accident there, involving the band, on June 30, 1941 . . . Louis Satchmo' Armstrong is giving plenty of thrills to the customers at the Zanzibar in Manhattan—and still makes Winchell's column regularly, with his own typewriter.

Louis Jordan and Johnny Long will share billing at the New York Paramount, starting February 7 . . . Pretty Gail Meredith is Lee Castle's new canary . . . Harry Gibson, 'The Hipster,' will stay indefinitely at the Spotlite club, the newest den on Swing Alley . . . Cliff Leeman is getting up a small combo of his own.

Irving Goodman is getting a medical discharge from the coast guard . . . Mike Nidorf, vice president of General Amusement Corp., has resigned and will head for the west coast . . . Ben Bernie's estate totalled \$435,999, according to the New York dailies . . . Dick Himber expects to open his show, *Abracadabra*, on February 15 in Philadelphia.

June Sharon Cook, vocalist known professionally as June Howard, became the bride of her boss, George Hamilton, the stick wielder, in Del Monte, California, on November 26, her mother recently announced . . . Major and Mrs. Glenn Miller adopted Johnnie Dec, 3, as a sister for Steve, 22-month-old son, previously adopted.

Howard McGhee took his trumpet and his own small combo into the Downbeat club in Philadelphia when Georgie Auld broke up . . . Frank Parsons, 17, assistant to Art Ford at station WNEW in Manhattan, with a brand new musicians' union card, was drafted from the audience at the Strand by Lionel Hampton to fill in for the missing drummer. Frank nearly fainted, but turned in a good job!

Welk Eyes Harp



Omaha—Lawrence Welk visited the Hotel Paxton here to dig the solid harp plucking of Louise Seidl and to chat with the pretty harpist about joining his band later this year. In addition to her hotel sessions twice daily, Louise is featured on the *Your America* broadcast, emanating from station WOW each week.

Vet Tubman Ill

New York—After more than two-dozen years with the sticks, Tubman Poley McClintock (the guy with the Popeye voice) is out of Fred Waring's crew because of illness. Poley was the last remaining original member of the Pennsylvanians—aside from Fred.

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Marimba Player Finds Theme Songs Costly

Philadelphia—The conclusion that nobody loves a marimba player was banged home again to Mrs. Bobbe Ernst by the Delaware county grand jury last month. Magistrate James Ford, wrinkling his brow, sighed: "This is such a long-standing argument, it ought to go to the grand jury." He referred to the seven-year uproar and litigation in that general neighborhood occasioned by Mrs. Ernst's marimba-playing at the various hours of the day and night. The grand jury ignored Mrs. Ernst's assault and battery charge against her neighbor and assessed court costs of \$24.15 against the marimba player. At first Mrs. Ernst snorted: "I'll go to jail first," but later, she paid the money and went home. The trouble began in December, 1937, when Mrs. Ernst was fined \$10 by Judge Roger Fron-

field. The matter died until September, 1941, when Horace Griffith Collier, a neighbor, filed a suit asking the courts to restrain her permanently from playing the marimba.

Collier asserted that in retaliation for her neighbors' complaints, Mrs. Ernst created a "leitmotif" for each of her pet enemies. Thus, for a naval officer, she played: *Anchors Aweigh* each time he came down the street. For another, she played *Little Old Lady*.


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LOS ANGELES BAND BRIEFS

By HAL HOLLY

Horace Heidt moves into Tri-union Jan. 15 following Ted Flo Rito... Ted Straeter, who has been handling baton on CBS "Rhythm Inn" airer, is building a local band to open at San Francisco's Mark Hopkins Jan. 18.

Palladium news: Frankie Carle set to follow Vaughn Monroe, who opens Feb. 6; Don Swan signed to follow Lyle ("Strictly for Kicks") Griffin, opening Dec. 26 as alternate combo with Gene Krupa; Ansel Hill took over the Monday night (Palladium's regular band is off Mondays) Dec. 18, with indication band would be retained as regular Monday night attraction. Due to fact Hill is transfer member of Local 47 his band had to be billed—"Ansel Hill's Orchestra under direction of Ralph Lee"... Freddie

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Fisher's "Schnickelfritz" band moved into the Jade, following Wingy Mannone, who headed for an eastern tour. A new member of Fisher's outfit is Ernie ("The Beeler") Mathias, recently featured by Duke Shaffer at the Aragon.

Joe Reichman, scheduled for the Biltmore's Bowl starting Dec. 21 has five ex-service men in his band—and all of them are former members of the Reichman crew... Stan Kenton, assisted by the Pied Pipers, headlines the stage bill at the Orpheum week of Jan. 8... Sonny Kendis of Manhattan's Stork Club took over stand at Billingsley's Tropics vacated by Don Swan. Kendis fronts a local crew... Manny Harmon, RKO studio orchestra manager, plays Slapsy Maxie's on Monday nights (Leighton Noble's "off" night).

Jive Jottings

Joe Morris dickering for Billy Eckstine to follow Lucky Millinder at the Club Plantation... Zucca Brothers shopping for a small combo for their Hollywood Casino (erstwhile "Sunset Rancho") which they now plan to convert in a steak house. How about Jake Porter, now at a little "Strip" club and who needs a bigger place in which to let that horn out?

Looks like another hold-over for Illinois Jacquet at the Swing Club... Ernie Fields' ticket at Club Alabam extended to Jan. 25... Red Callender Trio doubling

Dugan, He Says!



Hollywood — Ed (Archie) Gardner recognizes a familiar puss on the maestro of Duffy's Tavern. He calls himself Downbeat Dugan, but that's because he has another radio show under his real name, Matty Malneck.

from Shepp's Playhouse to new after-hours spot opened nearby by Henry Armstrong... We hear good reports of Al Russell Trio, which was booked to open at Randini's latter part of December... A fanfare to Bardu Ali for smashing those race barriers with your new "All American Band" at the Lincoln theater. It is well named.

Notings Today

Hearing unusual saxophone effects from Mickey Gillette's ork on the new Al Pearce show we checked up and learned that the regular five-man section is often augmented to seven (four altos, two tenors, baritone) by addition of Pianist Bob Armstrong, who doubles, and Mickey, himself, a sax soloist of no little reputation for many years.

Jerry O'Shea, former secretary

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Finston Quits Post At MGM

Los Angeles—Nat Finston, for nine years head of the MGM music department and said to have been the highest salaried musical executive in the picture industry, quit his job and walked off the lot last month, frankly admitting a long smoldering beef with "those people upstairs" had culminated in a row which moved him to resign.

"I want to emphasize," said Finston to *Down Beat*, "that the discord which moved me to leave MGM after all these years was positively not in the music department. The friction arose over the activities of some MGM producers who insisted on injecting personal issues and playing studio politics."

New head of MGM musical affairs is David J. Chackin. He is not a musician.

Toscanini Concert Will Aid Pensions

Los Angeles—Arturo Toscanini, No. 1 box-office sympho conductor, will make his first appearance in Los Angeles March 2 conducting the L.A. Philharmonic in a concert at Shrine Auditorium. Proceeds of the affair will be used to establish an old-age pension fund for members of the orchestra.

to F. Sinatra, is now a Barney McDevitt associate... Art Whiting (Orchestras) is adding a musicians' phone service and directory to his set-up... Many musicians holding out for \$50 for New Year's Eve as this was written—the all-time high... Dave Dexter doing a weekly broadcast of unusual jazz records with Gene Norman on KFWB Fridays at 10:45 p.m.—very good listening... Ralph Kitts, pianist recovering from paralysis at Camarilla sanitarium, writes that he has recovered sufficiently to "beat out an accompaniment".

"Bullets" Durgom furloughed from his Ferry Command duties to New York to set radio deal for Jo Stafford... We understand Jimmy Grier, who organized and ran the coast guard band Rudy Vallee fronted, has finally been upped from C.P.O. to Lt. (j.g.)—about time.

Behind the Bandstand

Lt. Buddy Rogers, USNR, spotted leaving batch of his instruments at Hollywood music firm for repair and adjustment, bearing out report he will be out of service soon and plans an over-seas jaunt with U.S.O. unit.

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Hollywood—BRIGHT LIGHTS: The Legs has finally admitted "Yup" to the questions flying at her about "Is it or is it ain't a baby?"... In the same party at Ciro's the other eve were TD and Jon Hall, Lana with Turhan O'Beir, Lana's ex-Artie Shaw with Rooney's ex-Ava Gardner and Lana's other ex-Steve Crane-n his neck to watch Lana's ever Turn-er... The Dave Apollons prayin' for a gal-doll.

Georgia Gibbs' hometown (Worcester, Mass.) turned out en-gala to welcome her home for Christmas... Johnny Clark's frau has given up managing the lad and will devote her time to managing him—at home! The Myron Selznick agency will take it from there.

It cost Jimmy Durante 3 Gees to have himself and the Gibbs lass cut in from N. Y. on his radio show—all because he loves The Apple so well... Ramsay Ames has decided the BevTropics rumba band will en-tour with her... Spike Jones incog at a local hosp havin' his appendix yanked. Ouch!

LOVE LIGHTS: Judy Garland silly-dilly over Vincent Minelli and vice-versa... Vincent Youmans was havin' a "great day" with June Ealy until he got in that auto-mix-up... Tommy Martin of Carl Ravazza's ork will re-wed Mary McClelland of the Latin Quarter... Betty Hutton and Hank Dunham are dating but it ain't serious... Steve Crane's habit of stayin' up late may be the cause of Deanna Durbin's bad cold and sniffles... Gracie McDonald merged with Lt. Ralph Green.

Dolores, the chick-batoner and Arturo de Cordova are really ridin' high or mebbe flyin' low... Ted Straeter the ork leader has Jean Shea the model for his model, but he'd like a date with one of Maria Montes' sisters—but can't make up his mind which one... The Woody Hermans taking their first vacation in four years—at Palm Springs.

Harriet Lee, Metro's vocal coach and accompanist for Lina Romay, wed Skinnay Ennis' manager, David Adams... Now that Billy Burton and Hope McKenzie are married they're startin' their hunt to adopt twins. Helen Forrest and Dick Haymes gave the bridal couple a year's lease on a BevHills house... Loyce Whiteman and Harry Barris are strugglin' to ac-centuate the positive... Lucille Ball and Desi Arnez are in lurve all over agin.

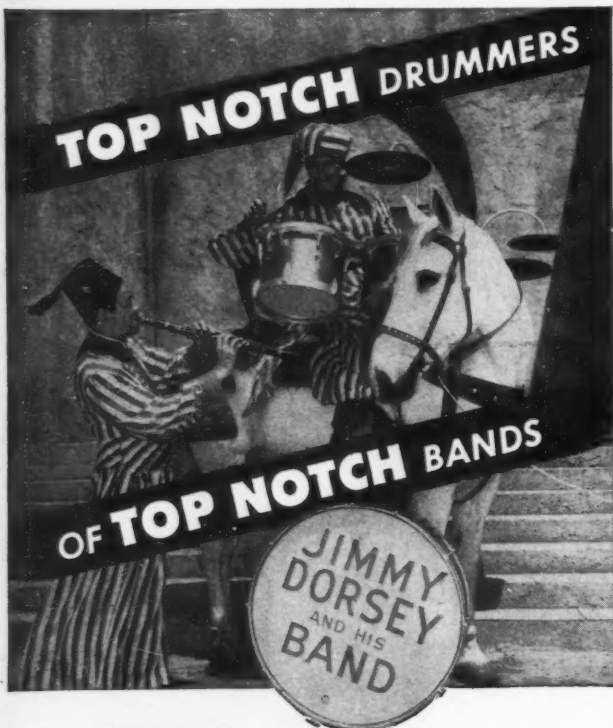
Los Angeles—Douglas McPhail, 30-year old singer once described by Lawrence Tibbett as the "most promising young baritone in America," died at the General Hospital here after taking poison. In 1941 McPhail was divorced from Betty Jaynes, radio and motion picture singer. Police investigators of his death said he attempted suicide at that time.

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PLAY WFL DRUMS! In this picture, which was snapped on the set of the Abbott-Costello picture "Lost in a Harem," the eyes of the stallion are on Jimmy Dorsey. But the ears, you'll notice, are cocked to the sparkling drum beats of Buddy Schutz. Like so many of the tip-top drummers of top-notch outfits, Buddy relies on WFL Drums to give full expression to his talents... Right now our production is going to the most important musical organizations in the world—the service outfits that are doing so much to lift the spirits and boost the morale of men in the Army, Navy and Marine Corps. But we're looking forward to the day when we shall again be able to serve your needs.

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Rival Stags

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Rival Jazz Promoter Stages L. A. Session

Los Angeles—"Jazz at the Philharmonic," the notably successful series of jazz concerts presented during recent months at the local symphony sanctuary, took an interesting turn as a rival promoter jumped into the picture with a concert on Sunday, Dec. 10, after Impresario Norman Granz, who started the affair, had announced a session for Monday evening, Dec. 18.

It's hinted that a musician who felt he had been slighted by Granz persuaded young Eddie Laguna to bankroll the Dec. 10 affair, not unkind of the fact that it might spike the box-office pull of the Granz session. But Laguna, who jumped into the venture without planning an adequate publicity campaign, was the loser. Despite an interesting array of talent his affair drew less than 1,000 persons, most of whom were in the one-buck balcony seats, to off-set a budget of around \$1,500.

Top names on Laguna's program were Joe Sullivan, Peggy Lee (making her first personal appearance since she left Goodman), Zutty Singleton, "T-Bone" Walker, and the Les Paul Trio (a quartet that includes Paul, guitar; Cal Gooden, guitar; Clint Nordquist, bass; and Tom Todd, piano). Others who participated were Dave Coleman and Nick Fatool, drums; John Schmidt, Archie Rosate and Matty Matlock, clarinet; Dave Mathews, Eddie Miller, Herbie Haymer and King Guion, tenor sax; Gene Englund and Bud Hatch, bass; Earle Sturgis and Andre Previn, piano; Harold Peppie, Jake Porter and Bruce Hudson, trumpet; Joe Yuki, trombone and Nappy Lamare, guitar.

the race issues that bobbed up, the Canteen's fantastic investment in a kid's dance band of over \$5,000 (despite Local 47's pledge that all music would be free), etc. but we think they could have made a better picture and—in view of the unique opportunity—injected some better music.

Some program items: Jimmy Dorsey and band in a new, noisy version of *King Porter Stomp*; the Andrews Sisters in *Getting Corns for My Country*, which should have been entitled *Getting Corny for My Country*; the Golden Gate Quartet in *The*

General Jumped at Dawn, an uninspired take-off on the Jimmy Mundy arrangement; the "Sons of the Pioneers" with Roy Rogers (and Trigger) in *Don't Fence Me In*, which Cole Porter wrote years ago and hoped that he had buried with a show that never got to Broadway; Joseph Szigeti and Jack Benny in a violin duet that does provide good laughs. Freshest musical note is supplied by Carmen Cavallaro who is strikingly effective in a well-photographed piano sequence doing his *Voodoo Moon*.

Lot Lingo

The Horn's new pact with 20th has been changed from a one-picture deal to a long-term (up to seven years at the studio's option). . . . Frances Langford will provide the voice for cartoon character in Walt Disney's *Currier & Ives*, with Al Sack handling direction chores. . . . Max Rabinowitch is recording piano sequences for RKO's *Enchanted Cottage* and coaching actors who

will appear to play them.

Lena Horne has been borrowed by RKO to play lead in all-Negro picture, *Sweet Georgia Brown*. . . . The MGM short, *House Rent Party*, as we referred to it, should have been given as *Spreadin' the Jam* (it's about a "house rent party," but naturally they couldn't use that as a title—not in the movie business). . . . Wonder who dubbed Virginia Mayo's songs in *Princess and the Pirate*. Will our Paramount spy please report?

Bob Allen, singer most recently with Tommy Dorsey, getting the once-over from numerous movie scouts. . . . Hoagy Carmichael signed with RKO for another actor-songwriter-singer role like his part in *To Have and Have Not*; he'll be a singing taxi-driver in *Johnny Angel*. . . . Tito Guizar recorded his songs in *Brazil* in three languages—Spanish, Portuguese and English.

Down Beat covers the music news from coast to coast and is read around the world.

Law Shuttles Hollywood Spas

Los Angeles—Four of Hollywood's deluxe Sunset Strip niteries lost their liquor licenses for 15-day periods as California's board of equalization cracked down on asserted after-hours sales. Spots hit were: the Trocadero (Chuy Reyes ork), Ciro's (Charlie Gonzales ork fronted by Dolores), the Mocambo (Phil Ohman and Emil Coleman orks), and the Clover Club (Nilo Mendez ork). Niteries were expected to get a "stay of execution" on penalties until after New Year's Eve.

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By Charles Emge

Deanna Durbin's latest, *Can't Help Singing*, is an outmoded form of entertainment that only Deanna can get away with these days—the old-style operetta form in which story value is tossed to the winds so the characters may break into song from time to time. In this case Deanna carries the musical burden in her own able manner, with other members of the cast contributing only random vocal passages and choral backgrounds by means of the usual unseen vocal doubles.

For those who like this type of entertainment, *Can't Help Singing* (thanks to some swell scenery in technicolor) is okay stuff despite the fact that Jerome Kern failed to produce another *Smoke Gets in Your Eyes* or *All the Things You Are* for the occasion. Best of the new songs by Kern & Harburg seems to be *More and More*, and let's give Deanna credit for singing the very heck out of it.

Hollywood Canteen, Warner Brothers' attempt to duplicate the idea of Stage Door Canteen, is scuttled at the start by poor taste and a poor conception of G.I. mentality (not to mention the fact that no one but a camera ever caught a movie star washing dishes at the Hollywood Canteen). We don't blame the Warners for not telling the real story of the Canteen, with



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DIGGIN' the DISCS

WITH JAX

As the new year begins, everything's right with the music world again. From Mr. Petrillo's point of view, at least. The Big Four of the recording industry are hard at it once more. Half a hundred small companies have indicated a new direction, but I doubt if the money-hungry bigwigs will take their cue. The real thing will sell, but will it sell so effortlessly? The rut of commercialism is so easy to fall into, so difficult to get out of!

Hot Jazz

KID ORY

South
Creole Song
Blues For Jimmy
Get Out Of Here
Crescent 1 & 2

How to start the new year off right! Marlin Morden, of the Jazz Man Record Shop, brings Orson's great group to one and all. This

is New Orleans Jazz, and I mean the righteous stuff itself! Papa Mutt Carey and Kid Ory migrated to California during the first World War, but they're still playing fine jazz today. Carey's horn once rivalled Oliver's, both claiming the growl style as their own. Joe never waxed anything better than Mutt's cornet on these sides, that I know. Ory's Mr. Tallgate, himself. Now that Dodds and Noone are gone, Omer Simeon's certainly Bechet's only competition for New Orleans clarinet. He's in rare form here, as are guitarist Bud Scott, bassist Ed Garland, and drummer Alton Redd. I've never heard of the latter before, but I can stand hearing him again. Zutty or Baby couldn't have done better!

South reverses the tradition and gives a Kansas City tune to New Orleans jazzmen, with Ory's trombone furnishing some amazing things. *C'est L'autre Cancan*, an original by the Kid, offers a terrific vocal in which Ory goes strictly Creole. His singing's a kick the way Wingy's is a kick! *Blues for Jimmy*, an Ory number which had its debut on Welles' commemorative broadcast, would have pleased the great Noone immensely. If you think these veterans weren't feeling this one, play it back. *Get Out*, composed by Ory and Scott, gets a Crescent City groove on wax as it's seldom been before. I can't praise these platters too much! Mutt and Kid and Omer were the right men to make them, perhaps the only men left who could have done New Orleans Jazz such complete justice.

Swing

FLIP PHILLIPS

Pappiloma
Skyscraper
Signature 28106

This disc offers an arranged bash by several members of the Herman Herd. Neal Hefti is on trumpet, Aaron Sachs on clarinet, Joe Phillips on tenor, Bill Harris on trombone, Ralph Burns on piano, Billy Bauer on guitar, Chubby Jackson on bass, and Dave Tough on drums. Marjorie Hyams plays vibes on *Pap*. The manner in which Dave and Chubby work together's a joy to hear. Harris doesn't get with it quite so well as I'd expected, but Flip himself comes through better than I'd hoped. Phillips wrote both tunes, which are plenty good for riff numbers. Woody should hang onto this man!

REX STEWART

Swamp Mist
I'm True To You
Zaza
The Little Goose
Keynote 1306 & 1307

Remember those great Big Eight discs Steve Smith had Stewart cut for his Hot Record Society a few years back? Well, these are just as good. If 1945 produces a swing side in any way superior to these four, I'll be very pleasantly surprised! *Mist*, the only slow number in the group, finds Rex in the mood. Guardian reveals a further range at the keyboard by sounding uncannily like the Duke. Smith and Brown, on alto and trombone respectively, solo fittingly. *True*, a wonderful jump tune by Brick

Duke And His Boys Cut A Few



New York — Duke Ellington and Lawrence Brown, his trombonist in the background, have a little discussion about the music during the first post-ban record session of the Ellington band. Saxmen Johnny Hodges and Al Sears also are on view.

Roy's A Secret

New York—Roy Eldridge may be the star trumpeter with Artie Shaw but the Victor disc company doesn't see it that way. If you'll take a look at Shaw platters featuring Roy's horn work, you'll notice that no mention is made on the label of Eldridge, though this is customary. Reason is that Eldridge still has a recording contract with Decca and Victor either can't or doesn't want to give him billing.

Fleagle, features superb solos by all concerned. Tab's alto is fluent, Larry's trombone liquid, Rex's cornet explosive, Harry's baritone rolling. Johnny gets fine backing from bassist Weiss, guitarist Fleagle, and drummer Cole.

Zaza is one of the best instrumentals Rex has ever turned out, with plenty of openings for brilliant solos. Stewart himself sounds especially violent, almost savage, and Cozy's drumming is easily the most exciting I've ever heard from him. The ensemble passages are tricky but meaningful, something hard to achieve but well worth the effort. Fleagle's *Goose*, a wild riff in the best tradition, seems almost a synthesis of the best of Basie and the best of Ellington. Brown's trombone is facile, as always, coming through with a break that has few parallels on wax. Rex rides lightly, but with more rhythmic drive than he's shown in a long long time. Tab's sax is jubilant, the ensemble completely mad. Sid Weiss plays the best bass of his career. Man, oh man, this is it!

WALTER THOMAS

Look Out Jack
Every Man For Himself
Celebrity 8128

This is a Calloway cutting, plus Hawkins and sans Calloway. The first tune was written by Irene Higginbotham, the second by Foots himself. The rhythm section, with Hart on piano and Hinton on bass and Cole on drums, plays nicely as a unit. The soloists don't come off quite so well. Jonah Jones plays fair trumpet, Coleman average sax, and Eddie Barefield rather uninspired clarinet. Jefferson should stick to lead alto work, at which he excels. His solo playing isn't so hot, in any sense of the word!

Dance

STAN KENTON

Gotta Be Gettin'
Sweet Dreams Sweetheart
Capitol 178

Gettin' is all Anita O'Day, with some Ellington-style backing from the brass. *Sweetheart* is insipid, with a mushy vocal from Gene Howard. When, oh when, will Kenton cut some of his good things?

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TONY PASTOR

Blues
Confessin'

Victor 20-1604

Don't get too excited! That first number's not a real blues, just a Christmas gift to Eugene Baird from her naughty sweetie. Tony sings the old Armstrong favorite with gusto if not with taste. Pastor's band is still just so-so, but Tony seems to know what to record.

VAUGHN MONROE

The Trolley Song
The Very Thought Of You
Victor 20-1605

Vaughn sings the Noble opus all by himself, shares the vocal honors (?) on *Trolley* with Marilyn Duke. The Monroe band sounds just this side of Erehwon!

PAUL WESTON

Sleigh Ride In July
Don't You Know I Care
Capitol 177

June Hutton does the vocals. *Sleigh Ride*, however inconceivable, comes from *Belle Of The Yukon*. The reverse is a beautiful number by Ellington, sung well enough and played almost brilliantly at times by the Weston aggregation. That man Paul knows his arranging!

KING COLE

I'm Lost
Pitchin' Up A Boogie
Excelsior 104-105

Nat sings both sides, plays some pretty piano, and permits the great Oscar Moore to run down a couple stray figures. Otis Rene wrote *Lost*, while Cole himself penned the *Boogie*.

VICTOR YOUNG

Together
My Dog Has Fleas
Decca 23367

Although these are both instrumentals, they aren't meant for dancing. *Together* is heard in *Since You Went Away*.

FRED WARING

Our Walts
Sweet And Lovely
Decca 18632

Don't try to dance to these either, unless you're an expert or have no consciousness of tempo. Waring's vochestra includes eighty voices, count 'em! Fern and her violin get *Sweet And Lovely*.

Vocal

FOLKSAY

American Ballads and Dances
Aesh Set A-432

This is genuine folk music of America, make no mistake! *Don't Lie Buddy*, sung together by Josh White and Lead Belly, is worth the price of the whole album. For me, that side is the whole album! Woody Guthrie sings *Biggest Thing* and *Poor Lazarus* alone. *Who's Gonna Shoe Your Pretty Little Feet* with Cisco Houston, Mule Skinner Blues with Cisco Houston and

BEST TUNES of ALL by Jax

Maple Leaf Rag

I think the early jazz standards, the rags and the blues, are still among the best tunes produced by American composers and played by our musicians. Hundreds deserve a better fate than to perish, so I shall devote this column to an attempt at their preservation. One time I intend to discuss a ragtime pioneer among jazz songs, the following time a corresponding selection from among the great blues numbers. It is to be hoped that each of these choices will be heard more frequently from now on, for every one of them has outstanding possibilities even today. These songs would really enhance any band's repertoire, and a few at least ought to be included in every library.

Maple Leaf, one of the very first rags, came from Scott Joplin, the earliest and perhaps the finest of Negro ragtime composers. The potentialities of this tune are practically unlimited, for it can be played by a jazz band such as Bechet's or by a swing band such as Dorsey's.

The following list contains some of the best, as well as some of the worst, recordings that have been made of *Maple Leaf Rag*.

Arden and Ohman, Victor 22608; Sidney Bechet, Victor 23660, Bluebird 7614; Tommy Dorsey, Victor 25496; Halfway House, Columbia 476; Earl Hines, Decca 218, Brunswick E 01995; Paul Mares, Okeh 41574, Columbia 35686; Clyde McCoy, Decca 681; New Orleans Rhythm Kings, Gennett 5104, Brunswick E 02209, United Hot Clubs of America 45-46; Harry Roy, Decca 2240; John Scott Trotter, Decca 4217; Lu Watters, Jazz Man 109-111.

Eckstine Waxes

Linden, N. J.—Billy Eckstine's band recorded six sides here for De Luxe label Dec. 5. Tunes included: *I Want To Talk About You*, *If That's The Way You Feel*, *The Real Thing Happened To Me* and *Blowing The Blues Away*, all originals by Eckstine; *I'll Wait And Pray*, a ballad by Trombonist Gerald Valentine; and *Opus X*, a jump original by Pianist John Malachi.

Pete Seeger, *Glory* with Alek and Cisco Houston and Sonny Terry, and plays *900 Miles* with Cisco Houston, Baldwin Hawes, and Bess Lomax. This is worth fighting for!

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- Benny Goodman and Orchestra
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- Charlie Spivak and Orchestra
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LittleSmackHas UniqueStyleOn PianoKeyboard

By Sharon A. Pease

For the sixth of our series of repeat columns we have chosen Horace Henderson. His original column appeared in *Down Beat* September 1, 1940. A condensed biographical sketch appears below.

Born Cuthbert, Georgia, 1904. . . Became interested in music due to the activities of his elder brother Fletcher. . . Began the study of piano when 14. . . Continued musical studies at Wilberforce university where he was graduated with an A.B. degree. . . Fronted his own orchestra throughout four years in college. . . During vacation following junior year took the unit to New York for an engagement at the Bamville club in Harlem. . . During senior year the band personnel included Rex Stewart, Benny Carter, Freddy Jenkins, Shelton Hemphill, Elmo Williams and the McCord twins, Castor and Theodore.

Band Is Raided

Following graduation worked the Greystone ballroom, Detroit, before moving into the Savoy ballroom, Harlem, where he lost several star performers to rival band leaders. . . Reorganized for an engagement at Connie's Inn where the band was fronted by Don Redman with Horace playing piano and writing arrangements. . . Left after a year to play piano and arrange for

Fletcher who had just opened at the Grand Terrace in Chicago. . . A year later organized his own band and went into Swingland. . . Began recording for Okeh.

After a year moved to the 5100 Club on Chicago's north side for fourteen months. . . Had returned to Swingland, renamed Rumbogie, when he entered the army November, 1942. With the rating of sergeant, he was placed in charge of all musical activities at Camp Des Plaines, Joliet, Illinois. . . Formed a 45-piece field band and three dance groups. . . Discharged from army August, 1943. . . Worked with Fletcher until May, 1944. . . Became accompanist and arranger for Lena Horne, whom he helped Charlie Barnet discover in 1940. . . Also acts as her road manager on supper club and theater tours.

Noted as Arranger

Through his years in the music business, Horace has gained an enviable reputation both as a pianist and arranger. He has scored for many name bands including those of Benny Goodman, Tommy Dorsey, Fletcher Henderson, Don Redman, Coleman Hawkins, Glen Gray, and Charlie Barnet. One of his most popular arrangements is *Big John Special*.

Horace's piano style, which the French critic Hugues Panassie lauded in his book *Le Jazz Hot*, is illustrated on an original titled *Sak House Stomp*. This riff tune was recently recorded by Jimmy Dorsey's orchestra and is scheduled for early release. A characteristic of the current trend in dance music is to have an introduction of floating sounds that defers the establishment of the regular dance pulse until the entrance of the main



50450-1

body of the composition. The radio may have been responsible for the creation of this style, because the contrast increases listening pleasure. Note how cleverly Horace has employed this

technique by using colorful sustained chords against fragments of the melody. The chorus, like most riff tunes, has a simple harmonic structure basically C major, A minor, D minor, and G seventh. The modern effects are principally due to the rhythmic construction of the melody—syncopation, three to a count and four to a count. However, there is a modern harmonic treatment of the cadences at the first and last sentence (eight and sixteen measures).

(Editor's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 815, Lyon & Healy Bldg., Chicago, Ill.)

enthusiasm with which ASCAP will greet this proposal.

Down Beat and I'm sure every other trade organ would be willing to cooperate in something like this. For one thing it would relieve us of many callers and much mail that we simply are not equipped to handle. And it would rid the business of many of the crooks and songsharks that now infest it; Most of all, it would save many simple people much heartache trying to get their songs published.

It seems to me that this plan or something like it is the very least ASCAP owes the country in return for its gains, which are not slight, whatever it may say. And to put it in terms of hardheaded cash, it certainly would redound to ASCAP's advantage to start something like this. The more successful songwriters, the more healthy ASCAP would be as a society—or would that be too hard to handle?

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- ☐ Not So Quiet Please—Tommy Dorsey—52c
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Cless Played Heart Out To Deaf Town

(Guest Editorial)

By RALPH J. GLEASON

(Associate Editor of the late Jazz Information)

The second week in December the New York papers carried the obituary of the best white clarinetist since Larry Shields.

It was more than usually ironic, this time, that the artist had to die to acquire any notice. Rod Cless was a jazz musician and they keep saying jazz has found a place in our world . . . it's on the air and at Carnegie and Esquire runs lots of articles about it. Rod had been playing in and around New York since 1939 without causing any disturbances in the local papers, but the day he died, the Tribune and the Journal went to town. Rod never got a mention when he was alive and the mention might have helped his records sell or have drawn more customers to the place he was playing.

But that's the way it works, apparently. Myself, I owe Rod an apology.

Back in 1940 when he was playing with Art Hodes' great little band at Childs on Broadway at 105th Street, I started to do a story on Rod. One thing after another made me put it off. You know how it is, it never seems urgent until it's too late. Now Rod's dead and he won't be playing anymore and I can't make it up to him or help him by anything I might write . . . all I can do is to try and say how good he was and how much better than the other guys and how important his playing was in the music he loved.

A room-mate and buddy of Teschemacher, Rod did not play like Tesch . . . never wanted to and never tried to. Rod came from Iowa to Chicago in 1926 and after he heard Jimmy Noone and Johnny Dodds he knew how he wanted to play and that's the way he played until the night he and Maxie closed at the Pied Piper and Rod had his fatal accident.

Memories aren't any good about a musician once he's dead. The only thing that matters then is the records he made. And if Rod had never made another record but that *Tin Roof Blues* with Hodes and Jimmy Butts on Signature, he would top the best of the white clarinetists. That record is a classic and one of the best sides made by anyone in the last ten years. But Rod did make other records. He's on those Muggsy Bluebirds like *Relaxing at the Touro*, *Dippermouth*, *At the Jazz Band Ball* and *Eccentric*. He's also on three other trio sides for Signature, some Blue Notes and some Commodores and a couple of others. I suppose everyone will start to listen to him on them now and find out how good he is . . . now that he's dead.

Memories aren't any good. But that doesn't keep me from remembering some things about Rod; like the way he used to sit in Gene Williams apartment on 106th Street when he was playing with Hodes at Childs and play Louie's *Willie the Weeper* and Morton's *Dr. Jazz* and the last part of the Hines Bechet *Blues in Third* over and over again.

And it doesn't keep me from remembering the night down in the cellar of the old Ross Tavern on Sixth Avenue when they put out the lights and Rod and Art played blues forever, it seemed, in that dark, crowded, smoky room without anyone else making a sound for fear of breaking the spell of the soft Hodes piano and the wonderful, unbelievable Cless clarinet. I didn't like Rod's playing much recently . . . but I'll never forget that night. There've been lots of pretty

good white clarinetists and lots of lousy ones since the daddy of them all, Larry Shields, opened in New York in 1918. But none of them ever sounded as good as Rod did when Muggsy brought that never-to-be-forgotten band of his to Nick's in 1939. Rod sat right there on the stand, solemn and self-possessed (they called him "Professor" because he had had to take on a lot of pupils in Chicago to make ends meet) and played clarinet IN A BAND; the way a clarinet is supposed to be played, with tone and imagination and as a part of a band.

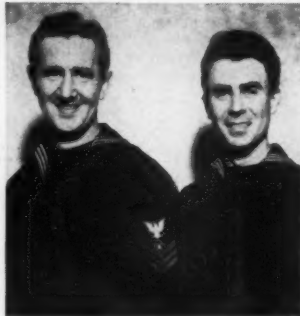
Rod was no showman and no clown. He was a musician. He played, seriously and conscientiously, like a good musician should. He had a bit of brief fame with the Spanier band, and later with Hodes at Childs. (I remember Art saying, long before Rod came to New York, that if ever he had a band, Cless was the clarinet he wanted in it.) But after that things got tough. New York is a pretty rugged town and it was a long, long time, interspersed with dates in Toronto and at Ryans, before Rod finally got set with Maxie's band at the Piper. But something was wrong. The band never got going, despite the musicians and the best wishes of the guys who really liked it.

They can say Rod's accident killed him, I suppose it did, in a way. But what really killed Rod Cless was New York and people who didn't know how a clarinet should sound in a band. People who were looking for another clown or another technician. Rod played his heart out in New York. And nobody listened.

Leader Injured In Auto Crash

Los Angeles—Muzzy Marcelino, coast bandleader, suffered a fractured knee cap and facial injuries in an auto accident here Dec. 15. The musician drove his car into a car in front of him which stopped suddenly without warning. He is in St. Joseph's hospital in Burbank. Doctors said he would have his knee in the cast for at least six weeks but believed there would be no permanent injury. Muzzy was scheduled to play the Pasadena civic auditorium with his band the night of the accident. Dave Street was called in to front for him.

Sisters Get 'Em



Memphis—Wedding bells will ring on January 20 for Specialist Clyde McCoy and Musician W. L. "Dub" Waller, who will take two of the four Bennett sisters, formerly featured with the McCoy band, as brides. Maxine Bennett will become Mrs. Sugar Blues, and Waller will wed Charlie Bell Bennett at the home of the girls in San Antonio. It will not be a double ceremony, but each couple will act as attendants for the other in two successive readings of the rites.

Celebrates



Chicago—Earl "Fatha" Hines observed his twentieth anniversary as a band leader during a recent engagement at the Downtown theater here, and received congratulations from Mayor Kelly on the occasion.

Down Beat covers the music news from coast to coast.

RAGTIME MARCHES ON

NEW NUMBERS

LEATHERWOOD—A 7½ lb. son to Mr. and Mrs. Helen Leatherwood, Nov. 17, in Palm Springs, Cal. Father is former Bob Chester bassist, now in the AAF.

WRIGHT—A daughter, Jo Ann, to Cpl. and Mrs. Joe E. Wright, Dec. 4, in Bel Air, Md. Father is trumpeter from Cincinnati, now at Camp Sibert, Ala.

TORCHINSKY—A daughter to Mr. and Mrs. Abe Torchinsky, Nov. 28, in Philadelphia. Father is in the NBC Symphony, now in the Seven Lively Arts orchestra.

TIED NOTES

MANGANO-BOWERS—Mickey Mangano, Tommy Dorsey trumpeter, to Velma Bowers, Nov. 27, in Las Vegas, Nev.

BURTON-MCKENZIE—William Burton, manager of Dick Haymes, Helen Forrest, et al. to Hope McKenzie, actress, Dec. 6, in Las Vegas, Nev.

FINAL BAR

CLESS—Rod Cless, 37, clarinetist, from injuries sustained in a fall, Dec. 8, in New York City.

CONN—Leonard (Lenny) Conn, 32, clarinetist-orchestra leader, and a member of the Phil Harris broadcast orchestra, killed in an automobile accident, Dec. 10, in Hollywood, Cal.

WHERE IS?

KENNY SARGENT, vocalist, formerly with Glen Gray

ABE SIEGEL, bassist, formerly with Bobby Byrne

STAN GETZ, tenor saxist, formerly with Stan Kenton

DIOSA COSTELLO, singer-dancer

JERRY BURKE, organist, formerly with Lawrence Welk

WE FOUND

JUNIE MAYS, now Mus 3/c, Unit F Band C.P.O. #2, N.T.C., Sampson, New York

JIMMY PUPA, now with Artie Shaw



"So I says to this cat: 'Doc, who cares what brand it is, so long as it's a cigaret?'"

A COLUMN FOR RECORD COLLECTORS..... THE HOT BOX

By GEORGE HOEFFER, Jr.

Jack Gardner is a member in good standing of the School of Chicago Jazz Pianists. *Jumbo Jack* has been in and out of the Windy City since 1923 playing with large name bands, small combos and solo stints. At present he is featured at the Silver Palm on Chicago's Wilson Ave. with his own trio consisting of sax and drums. The trio plays on a raised platform back of a zig-zag bar where a string of strip teasers perform. Now that the strippers have invaded the stage-bar, the relation between the artists and the musicians that drive and propel them has become more intimate. Gardner's hot licks regulate the tension of the show. When Jack feels particularly barrelhouse the dance gets frantic, when Jack feels moody and classical the gals scowl. The show is of one hour duration and between shows Jumbo Jack plays solo and with his group. He likes to experiment and during his solos his improvisations are well worth a visit.

For full information regarding Jack Gardner's life and playing experience refer to the two fine articles written on him in *Down Beat*. "Jax" Lucas did a complete biography in the September 15, 1944, issue. Back in the January first, 1940, copy Sharon Pease featured Gardner in his *Swing Piano Styles* column where the pianist's style is analyzed. Pease also included Jack in *88 Keys To Fame* published by *Down Beat*.

Jumbo Jack's first trip to a recording studio took place in 1927 when he recorded with Joe Mannone's Club Royal orchestra on Vocalion 15728 playing *Downright Disgusted* and *Fare Thee Well*. Also on the date were Mannone—trp., Gene Krupa—drums and Wade Foster—clar. This same year Gardner wrote a hit tune *Bye Bye Pretty Baby* while playing with George Spike Hamilton at the formal Opera club. His first tune had been *Hangin' Around* which number had been recorded on Okeh by Merritt Brunies and His Friar's Inn orch. Other tunes composed by the pianist were *You're Wonderful* and *My Baby Came Home*.

Jack recalls the finest Dixieland combination that he ever worked with was one at the Cafe De Alex on the near north side of Chicago. It was around 1933 when Maurie Sherman got together the band. They had thirty-six arrangements that had been worked up for Jimmy McPartland's band. The McPartland

crew had just disbanded after a long run at the Beachview Gardens, a chop suey rendezvous at Wilson & Clarendon. This band had featured Freddie Slack on piano and Rosy McHargue on clarinet. Both Rosy McHargue and Joe Hooven left McPartland to join the Sherman outfit at the Cafe De Alex and furnished the thirty-six tune Dixieland library. The Sherman Cafe De Alex Band featured Carl Harris on trumpet who, according to Gardner, played fine.

When Squirrel Ashcraft got together a band for a recording date in 1936 at the Decca studios in Chicago he selected Jack for the piano spot. At that time Benny Goodman's band was causing a sensation at the Congress Hotel and several of the members of the BG crew took part in the Ashcraft Dixieland session. The records from this date were first issued by the Hot Record Society in New York and later by Decca. The band cut four numbers under the title of Jimmy McPartland's Squirrels.

The early Harry James orchestra featured Jack Gardner on piano for about two years. With James and Boys, Jack recorded his famous choruses on *Feet Draggin' Blues* on Columbia 35227. He also appears on Brunswick and Varsity records by Harry James and his orchestra. He can also be found on some sides by Milt Herth's combination on Decca. His most recent recordings were made for the S & D label. There are several solos and a trio date featuring Red Nichols. These waxings will not be released until after the war when S&D resume activity. The difficulty in obtaining pressings and the poor quality of record materials have caused John Steiner and Hugh Davis to suspend activity until conditions return to normal.

To cinch Gardner's right to be termed a Chicagoan let's look at the personnel of a band Jack led for nine months at the Commercial theater in south Chicago. In that band were Dave Tough, Eddie Condon, Bud Freeman, Floyd O'Brien and others.

Power Politics

New York—Probably it can be tabbed as the price of fame, but several local papers went out of their way to tag five runaway teenage girls as "Sinatra fans." Stories did not connect Sinatra with the girls—they hadn't even run away to see him—but it was easy for readers to imply that the fact they were "Sinatra fans" and had run away were somehow related. Could it be that the anti-administration press is doing what it can to get even with an FDR supporter?

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Best Hot Discs of 1944

By Jax

More real jazz was recorded and released during the past twelve months than in any single year for a long, long time. Two conditions account for this gratifying situation: the sudden appearance of more than thirty new companies, resulting from the prolonged differences between Petrillo and the three or four major firms and encouraging a degree of competition previously unknown; and the gradual realization that Pete Purchaser is finally ready for a taste or two of the genuine article, provided such samplings are casually slipped in while he is eating up the more easily digested hybrids so successfully introduced under the general and misleading heading of swing.

Waxing In Four Cities

Splendid jazz sides were made in New Orleans by Bunk Johnson and by George Hartman; in Chicago, by Richard M. Jones and by Punch Miller; in New York, by Muggsy Spanier and by Eddie Condon; on the west coast, by Lu Watters and by the Capitol Jazzmen. Those I have selected are, I think, more consistently exciting and more universally palatable.

Planists had a field day all year long. Count Basie, King Cole, Johnny Guarneri, Eddie Heywood, Earl Hines, Nat Jaffe, Cliff Jackson, Meade Lux Lewis, Joe Sullivan, and Art Tatum all cut platters a-plenty. Lofton, Soper, Hodes, Johnson, and Yancey simply outdid all the rest. The last three waxed other solos in addition to those I have listed, but I have included only the best.

Ellington In There

Duke Ellington's orchestra proved itself, once again, head and shoulders above all rivals. Five instrumentalists excelled throughout the year: trumpeter Sidney DeParis, trombonist Vic Dickerson, clarinetist Edmond Hall, pianist James P. Johnson, and drummer Sidney Catlett. Josh White and Lead Belly recorded vocal offerings far superior to those of any other artists, folk or jazz.

Hot Jazz

George Brunis—*Ugly Chile, That Da Da Strain* (Commodore 546)
Wild Bill Davison—*Clarinet Marmalade, Original Dixieland One-*

By Mix

Hot Jazz

Coleman Hawkins—*The Man I Love* (Signature)
Johnny Hodges—*Passion Flower* (Bluebird)
Commodore's Jam Session No. 6—*Basin Street Blues* (Commodore)
Earl Hines—*Honeysuckle Rose* (Signature)
Johnny Guarneri—*These Foolish Things* (Savoy)
Wild Bill Davison—*Panama* (Commodore)

Step (Commodore 549)

Wild Bill Davison—*Panama, That's A Plenty* (Commodore 1511)
Edmond Hall—*High Society, Blues At Blue Note* (Blue Note 28)
Edmond Hall—*Night Shift Blues, Royal Garden Blues* (Blue Note 29)
Art Hodes—*Sugar Foot Stomp, Sweet Georgia Brown* (Blue Note 34)

Art Hodes—*Squeeze Me, Bugle Call Rag* (Blue Note 35)
Jam Session—*Oh Katharina, Basin Street Blues* (Commodore 1513)

James P. Johnson—*Blue Mizz, Victory Stride* (Blue Note 32)
James P. Johnson—*Joy-Mentin', After You've Gone* (Blue Note 33)

Piano Discs

Art Hodes—*Messin' Around, Feather's Lament* (Session 10-007)
James P. Johnson—*Impressions, Boogie Woogie Stride* (Asch 1001)
James P. Johnson—*Gut Stomp, J. P. Boogie* (Blue Note 24)

James P. Johnson—*Back Water Blues, Carolina Balmoral* (Blue Note 25)

James P. Johnson—*Caprice Rag, Improvisations On Pinetop's Boogie Woogie* (Blue Note 26)

James P. Johnson—*Arkansas Blues, Mule Walk Stomp* (Blue Note 27)

Cripple Clarence Lofton—*I Don't Know, Streamline Train* (Session 12-005)

Tut Soper—*Oronics, Stardust Stomp* (S-D 5000)

Tut Soper—*Thou Swell, It's A Ramble* (S-D 5001)

Jimmy Yancey—*Eternal Blues, Yancey Special* (Session 12-001)

Cootie Williams—*My Old Flame* (Hit)

Count Basie—*Sugar Blues* (Columbia)

Ed Hall—*Night Shift Blues* (Blue Note)

Lester Young—*Sometimes I'm Happy* (Keynote)

Duke Ellington—*Main Stem* (Victor)

Mary Lou Williams—*Lullaby of the Leaves* (Asch)

Duke Ellington—*Reissues No. 2* (Decca)

With the major companies represented by only one item apiece, this year's list reflects all the frantic waxings by the smaller labels. Excluded are many of the tenor sax records, riff tunes, and re-issues which have been disked within the past four years. The Ellington album sneaks in because it has sides from the 1928-1932 Brunswick era.

Get Hawkins' wonderful long metre chorus on *Man*, the backing given Hodges (*Passion*), the guts of Basie, Hines' usual mad dynamics on *Rose*, Guarneri's delicate tone (*Things*), the driving *Panama*, Cootie's poignant *Flame*, Bucks Clayton and Lester Young in the Basie group's *Blues*, Vic Dickerson's tramping for *Night Shift*, a relaxed Lester Young (*Sometimes*), the Ellington stars (*still*) on the *Stem*, the subtlety of Mary Lou's *88* (*Leaves*), and the usual "ten years ahead" of the Ellington album.

Swing

Eddie Miller—*Stomp Mr. Henry Lee* (Capitol)

Art Tatum—*The Man I Love* (Comet)

Woody Herman—*Who Dat Up Dere?* (Decca)

Coleman Hawkins—*Stompy* (Signature)

Duke Ellington—*What Am I Here For* (Victor)

Less swing than usual because the larger labels, specializing in this commodity were tiffing with

one James Petrillo, while the smaller outfits stuck to the hot jazz division. Outstanding were the Dixieland smack of *Lee*, the flashing of the Tatum piano and trio on *Love*, the smooth-running ensemble of Herman's *Dere*, the rocking ride in Hawkins' *Stompy*, and the sonorous resonance of Duke's *Here*.

Vocal

King Cole Trio—*Gee Baby, Ain't I Good to You* (Capitol)

June Hutton—*Don't You Know I Care* (Capitol)

Bing Crosby—*Is You Is Or Is You Ain't* (Decca)

Joshua White—*Blues* (Asch)

Freddie Slack—*Ain't That Just Like A Man* (Capitol)

Ella Mae Morse—*Tess's Torch Song* (Capitol)

Capitol certainly walked off with the deal in this division. King Nat Cole's stuff came on as usual, while June Hutton showed immense improvement. Bing's *Is* was back to his better grooves, while Josh White proved himself a peerless artist once again. Margaret Whiting's singing paced the Slack *Man* while the Morse gal's *Song* was not only a hit, but good too.

Dance

Eddie Heywood—*I Cover the Waterfront* (Commodore)

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Rex Stewart—*Swamp Mist* (Key-note)

Xavier Cugat—*Mexico* (Columbia)

Man, this was really a tough year in this division. All the commercial discs were so syrupy as to even fall of being good dance music. Exceptions were the very pretty Heywood *Waterfront*, the weird Stewart *Mist*, and Cugat's album of varied Mexicanas.

Novelty

Les Brown—*A Good Man Is Hard To Find* (Columbia)

Frankie Carle—*Piano Album No. 2* (Columbia)

King Cole Album (Capitol)

The Lonesome Train (Decca)

Jimmy Durante—*Umbrigo* (Decca)

Louis Jordan—*Is You Is Or Is You Ain't* (Decca)

Another hard-hit section, saved only by the Butch Stone

vocaling of the good Brown *Man*, Jimmy Durante's traditional *Umbrigo* humor, and the sly snicker of the Jordan platter *Is*.

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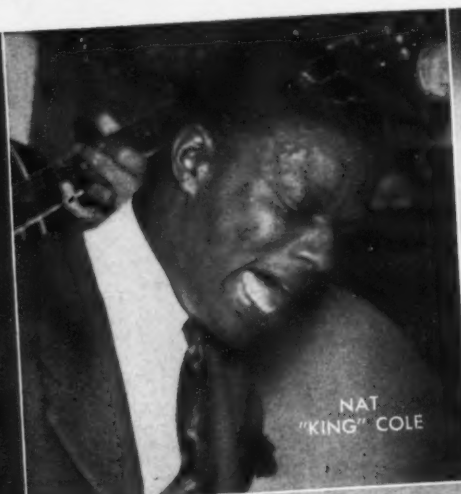
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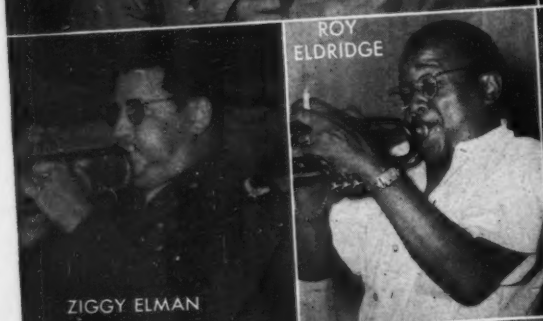
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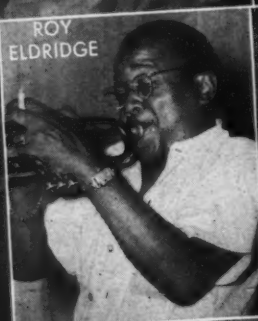
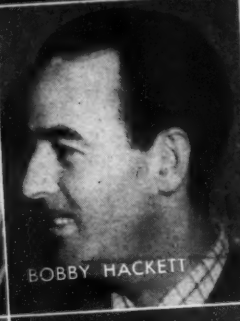
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BOB
EBERLYSPIKE
JONES

ANITA O'DAY



ZIGGY ELMAN

ROY
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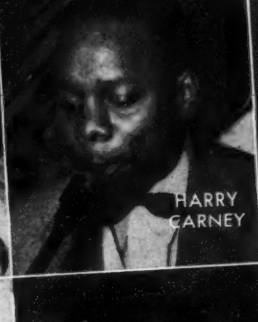
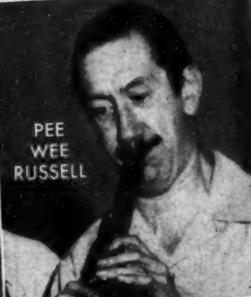
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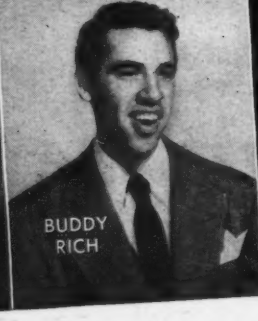
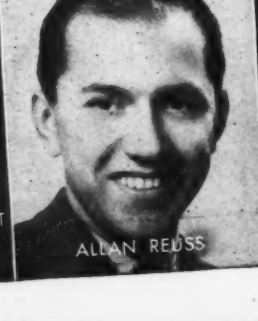
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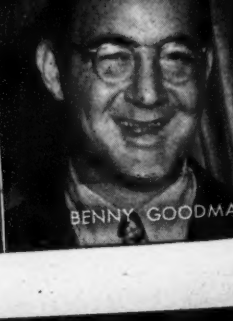
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SY OLIVER



BENNY GOODMAN

Spivak The Duke Bing N

(Jumped
Brown joins
ty on the tra
succeeds Vido
and the rhyt
new: Mel Pow
Rich, drums
bass and Alla
Benny Good
his selection
soloist, leads
Sy Oliver, as
rangements, a
Anita O'Day
readers to ma
Of course,
King of Corn
Here are fir

- Swi
1-Duke Ellington
2-Woody Herman
3-Harry James
4-Count Basie
5-Stan Kenton
6-Lionel Hampton
7-Tommy Dorsey
8-Gene Krupa
9-Charlie Barnet
10-Les Brown
11-Glen Miller
12-Sonny Dunham
13-Jimmie Lunceford
14-Jimmy Dorsey
15-Louis Prima
16-Artie Shaw
17-Boyd Raeburn
18-Billie Holiday
19-Hal McIntyre
20-Del Lucas
21-George Anscombe
22-Cootie Starkie
23-Charlie Spivak
24-Benny Carter
25-Billy Eckstam
26-Vaughn Montgomery
27-Dean Huggins
28-Cab Calloway
29-Johnny L...
(none)

- Small Co
1-King Cole
2-Louis Jordan
3-Benny Goodman
4-John Kirby
5-Art Tatum
6-Red Allen
7-Three Stars
(none)

- Small
1-Pied Pipers
2-Ink Spots
3-Mills Brothers
4-Modernaires
5-Andrews Sisters
6-Merry Mac
7-Delta Rhythm
8-King Sisters
9-G.N. Notes
10-Golden
11-Town Criers
12-Stardust
13-Charlotte
(none)

- Male
1-Bing Crosby
2-Frank Sinatra
3-Dick Haymes
4-Perry Como
5-Andy Williams
6-Joe Turner
7-Johnny Ray
8-Ray Charles
(none)

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U.S.

Spivak Tops TD, The Duke Wins, Bing New Voice

(Jumped from Page One)
Brown joins Higgy and McGarri-
ty on the trams, Lester Young
succeeds Vido Musso on tenor sax
and the rhythm section is all
new: Mel Powell, piano; Buddy
Rich, drums; Bobby Haggart,
bass and Allan Reuss, guitar.
Benny Goodman, by virtue of
his selection again as favorite
soloist, leads the all-star band;
Sy Oliver, as usual, does the ar-
rangements, and Bob Eberly and
Anita O'Day are picked by the
readers to make with the vocals.

Of course, you know who's
King of Corn? Who else?

Here are final tabulations:

Swing Bands	
1-Duke Ellington	1673
2-Woody Herman	1606
3-Harry James	1244
4-Count Basie	989
5-Stan Kenton	929
6-Lionel Hampton	899
7-Tommy Dorsey	739
8-Gene Krupa	579
9-Charlie Barnet	539
10-Les Brown	459
11-Glen Miller	399
12-Sonny Dunham	339
13-Jimmie Lunceford	179
14-Jimmy Dorsey	167
15-Louis Prima	167
16-Artie Shaw	144
17-Boyd Raeburn	135
18-Billie Rogers	135
19-Hal McIntyre	135
20-Del Lucas	60
21-George Auld	58
22-Cootie Williams	54
23-Charlie Spivak	49
24-Benny Carter	47
25-Billy Eckstine	47
26-Vaughn Monroe	43
27-Dean Hudson	42
28-Cab Calloway	41
29-Johnny Long	41

(none under forty listed)

Sweet Bands	
1-Charlie Spivak	1855
2-Tommy Dorsey	1777
3-Glen Miller	1676
4-Harry James	976
5-Duke Ellington	591
6-Sammy Kaye	493
7-Hal McIntyre	450
8-Jimmy Dorsey	355
9-Gene Krupa	271
10-Guy Lombardo	251
11-Vaughn Monroe	133
12-Woody Herman	129
13-Les Brown	102
14-Freddy Martin	80
15-Glen Gray	72
16-Boyd Raeburn	72
17-Johnny Long	63
18-Frankie Carle	61
19-Artie Shaw	60
20-Kay Kyser	53
21-Raymond Scott	53
22-Sonny Dunham	51
23-Del Lucas	51
24-Stan Kenton	49

(none under forty listed)

Small Combo (Instrumental)	
1-King Cole Trio	1787
2-Louis Jordan	963
3-Benny Goodman	893
4-John Kirby	574
5-Art Tatum	512
6-Bud Allen	309
7-Three Suns	90

(none under forty listed)

Small Combo (Vocal)	
1-Pied Pipers	1430
2-Ink Spots	904
3-Mills Bros.	811
4-Modernaires	397
5-Andrew Sisters	290
6-Merry Mac	249
7-Delta Rhythm Boys	228
8-King Sisters	213
9-G-Noters	152
10-Golden Gate Quartet	78
11-Town Criers	63
12-Stardusters	51
13-Charloettes	49

(none under forty listed)

Male Singer (Not Band)	
1-Bing Crosby	2406
2-Frank Sinatra	1686
3-Dick Haymes	690
4-Perry Como	170
5-Andy Russell	123
6-Joe Turner	61
7-Johnny Mercer	42
8-Ray Eberly	42

(none under forty listed)

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Girl Singer (Not Band)

1-Dinah Shore	1249
2-Helen Forrest	1066
3-Jo Stafford	947
4-Billie Holiday	847
5-Mildred Bailey	185
6-Lena Horne	124
7-Ginny Simms	121
8-Ella Mae Morse	88
9-Martha Tilton	83
10-Peggy Lee	80
11-Ella Fitzgerald	71
12-Joan Edwards	67
13-Connee Boswell	48

(none under forty listed)

King of Corn

1-Spike Jones	2870
2-Guy Lombardo	1559
3-Harry James	369
4-Sammy Kaye	152

(none under forty listed)

Favorite Soloist

1-Benny Goodman	1251
2-Harry James	894
3-Gene Krupa	562
4-Coleman Hawkins	507
5-Artie Shaw	455
6-Lionel Hampton	145
7-Tommy Dorsey	138
8-Charlie Spivak	83
9-Johnny Hodges	72
10-Charlie Barnet	70
11-Art Tatum	72
12-Woody Herman	68
13-Sonny Dunham	64
14-Louis Armstrong	63

(none under forty listed)

Trumpet

1-Ziggy Elman	1879
2-Roy Eldridge	1668
3-Bobby Hackett	420
4-Rex Stewart	280
5-Billy Butterfield	336
6-Randy Brooks	220
7-Muggsy Spanier	154
8-Dizzy Gillespie	117
9-Buck Clayton	113
10-Charlie Shavers	60
11-Jimmy Pupa	50
12-Shorby Cherech	43

(none under forty listed)

Trombone

1-J. C. Higginbotham	2235
2-Louie McGarriety	800
3-Lawrence Brown	610
4-Tommy Pederson	427
5-Miff Mole	208
6-Jack Jenney	189
7-Trummie Young	170
8-Dickie Wells	108
9-Bill Harris	101
10-Neal Reid	96
11-George Brunis	92
12-Vic Dickerson	72
13-Ray Coniff	53

(none under forty listed)

Alto Sax

1-Johnny Hodges	3594
-----------------	------

(none under forty listed)

2-Tosti Mondello	557
3-Willie Smith	414
4-Johnny Bothwell	262
5-Johnny White	144
6-Don Stovall	132
7-Les Robinson	124
8-Hymie Shertzer	116
9-Earl Warren	53

(none under forty listed)

Tenor Sax

1-Lester Young	1148
2-Tex Beneke	1094
3-Ben Webster	860
4-Charlie Ventura	593
5-Vido Musso	432
6-Corky Corcoran	359
7-Den Lodice	134
8-Filip Phillips	106
9-Dave Matthews	81
10-Sherd McWilliams	65
11-Den Byas	40

(none under forty listed)

Baritone Sax

1-Harry Carney	2365
2-Ernie Caceres	1703
3-Earl Carruthers	309
4-Teddy Lee	250
5-Skippy DeSair	150
6-Site Olson	48
7-Chuck Gentry	43

(none under forty listed)

Clarinet

1-Pee Wee Russell	2445
2-Buddy DeFranco	906
3-Irving Fazola	720
4-Johnny Mince	183
5-Jess Stacy	472
6-Boots Mussili	171
7-Buster Bailey	77
8-Hank D'Amico	43

(none under forty listed)

Piano

1-Mel Powell	1540
2-Teddy Wilson	1307
3-Johnny Guarnieri	832
4-Bob Allen	472
5-Dodo Marmarosa	276
6-Milt Rankin	173
7-Joe Bushkin	171
8-Teddy Napoleon	92

(none under forty listed)

Drums

1-Buddy Rich	2519
2-Jo Jones	737
3-Dave Tough	607
4-Cozy Cole	465
5-Bob Varney	133
6-George Wettling	113
7-Maurice Purtill	65
8-Sonny Greer	58
9-Ray Harlie	52
10-Ray McKinley	46

(none under forty listed)

Bass

1-Bobby Haggart	1155
2-Sid Weiss	1087
3-Artie Bernstein	439
4-Chubby Jackson	301
5-Emil Powell	171

(none under forty listed)

6-Walter Page	98
7-Junie Raglin	92
8-Doc Goldberg	49

(none under forty listed)

Guitar

1-Allan Reuss	684
2-Oscar Moore	608
3-Teddy Walters	289
4-Hy White	261
5-Milt Norman	137
6-Freddy Green	82
7-Barney Kessel	82
8-Remo Palmieri	69
9-Nappy LaMare	49
10-Bobby Marshall	49
11-Carmen Maestre	40
12-Floyd Smith	40

(none under forty listed)

Arranger

1-Sy Oliver	2894
2-Billy Strayhorn	681
3-Jerry Gray	390
4-Eddie Sauter	185
5-Justin Storer	185
6-Bill McDougald	49
7-Ralph Burns	41
8-Dave Matthews	41

(none under forty listed)

Male Singer (With Band)

1-Bob Eberly	1815
2-Buddy DeVito	611
3-Jimmy Rushing	596
4-Eddie Sauter	150
5-Harry Habbitt	152
6-Teddy Walters	134
7-Phil Michele	127
8-Buddy Mereno	112
9-Gene Howard	97
10-Bob Anthony	93
11-Al Hibbler	63
12-Gene Williams	50
13-Eddie Vinson	49
14-Skip Nelson	49

(none under forty listed)

Girl Singer (With Band)

1-Anita O'Day	2023
2-Kitty Kallen	949
3-Caroline Grey	224
4-Dinah Washington	138
5-Eugenie Baird	133
6-Liz Ann Carol	95
7-Imogene Lynn	49
8-Frances Colwell	46
9-Irene Daye	42
10-Ginnie Powell	43
11-Georgia Carroll	41
12-Betty Roche	41

(none under forty listed)

Righteous Jive Follows Yanks

Philadelphia—American music—both sweet and swing—is following the Yanks through France, thanks to an armored division's 55-piece band. Recently the band, which first played in France July 21 at a hospital near Carentan, Normandy, has averaged two concerts a day for combat troops near the front. A 16-piece swing band selected from the band has played for evening dances as well as USO shows.

French guests at the dances are enthusiastically picking up the American jazz of the last four years, and *Pistol Packin' Mama* and *Matzy Doats* can be heard in almost any neighboring French cabaret. Info comes from S/Sgt. Wesley Heins, local trombone tootler, who put in his slides for the NBC and CBS house bands in New York before entering the army. Dance crew, he says, also includes Cpl. Robert Keithline, saxer, who was known as Bob Stanley when leading his own band in the eastern Pennsylvania territory.

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A
Agnew, C. (LaSalle) Chi., h
Allen, R. (Garrick) Chi., nc
Armstrong, L. (Zanzibar) NYC, nc
Arnheim, G. (Sherman's) San Diego, nc

B
Bardo, B. (Bill Green's Casino) Pittsburgh, Clang. 1/11, nc
Barron, B. (Club Madrid) Louisville 1/8-14, nc
Basie, C. (Lincoln) NYC, h

Benson, R. (Muehlebach) K.C. Mo., h
Bradshaw, T. (Pershing) Chicago, h
Bradshaw, T. (The Grotto) Chicago, nc
Brandwynne, N. (Statler) Wash., D. C., h
Brigode, A. (Rainbow Randevu) Salt Lake City, b
Brigode, A. (Rainbow) Denver, clang. 1/11, b
Brown, L. (Pennsylvania) NYC, h
Busse, H. (Palace) San Francisco, clang. 1/7, h

C
Calloway, C. (Sherman) Chi., h
Carle, F. (Orpheum) St. Paul, 1/5-8, t;
(Orpheum) Madison, Wis., 1/9-10, t (Orpheum) Omaha, 1/12-18, t
Carter, B. (Stanley) Utica, N. Y., 1/9-11, t; (Temple) Rochester, N. Y., 1/12-14, t
Cavallaro, C. (Palmer House) Chicago, h
Childs, R. (Schroeder) Milwaukee, h
Courtney, D. (Roosevelt) New Orleans, h
Cross, C. (Claridge) Memphis, h

D
Davidson, C. (Rio Cabana) Chi., nc
Donahue, Al (Aragon) Ocean Pk., Cal., h
Dorsey, J. (RKO) Boston, 1/4-10, t
Dorsey, T. (Capitol) NYC, t
Dunham, S. (Tune-Town) St. Louis, clang. 1/8, b

E
Ellington, D. (Downtown) Detroit, 1/5-11, t

F
Fields, E. (Club Alabama) L. A., Cal., nc
Fields, S. (Adams) Newark, 1/4-10, t;
(State) Hartford, 1/12-14, t
Fio Rito, T. (Trianon) Southgate, Cal., Clang. 1/14, nc
Foster, C. (Blackhawk) Chi., r

G
Gray, G. (Frolics) Miami, Fla., b

H
Hamilton, G. (Mark Hopkins) San Francisco, h
Hampton, L. (Strand) NYC, t
Hauck, C. (Last Frontier) Las Vegas, Nev., h

Hawkins, E. (Regal) Chicago, 1/5-11, t; (Paradise) Detroit, 1/12-18, t
Herman, W. (Paramount) NYC, t
Hines, E. (Apollo) NYC, 1/5-11, t
Hoaglund, E. (Ciro's) Mexico City, nc
Howard, E. (Aragon) Chicago, b
Hutton, I. R. (Oriental) Chicago, 1/5-11, t; (Downtown) Detroit, 1/12-18, t

I
International Sweethearts of Rhythm (Royal) Baltimore, 1/5-11, t

J
Jordan, L. (Club Ball) Washington, D.C., 1/5-18, nc
Joy, J. (Last Frontier) Las Vegas, Nev., Opng. 1/12, h

K
Kassel, A. (Bismarck) Chi., h
Kaye, D. (Blue Moon) Wichita, Kan., 1/4-17, b
Kaye, S. (Meadowbrook) Cedar Grove, N. J., Opng. 1/5, nc
Kenton, S. (Orpheum) Los Angeles, 1/9-15, t
King, S. (Royal) Baltimore, 1/5-11, t
Kinney, R. (Palace) Akron, O., 1/5-8, t
Krupa, G. (Palladium) Hollywood, Cal., b

L
Labrie, L. (Pla-Mor) Kansas City, Mo., 1/3-16, b
Leonard, A. (Ratcliff's) San Diego, b
Lewis, T. (Bal Tabarin) San Francisco, Clang. 1/10, nc
Light, E. (Biltmore) NYC, h
Lombardo, G. (Roosevelt) NYC, h
Long, J. (Orpheum) Omaha, 1/5-11, t; (Orpheum) Minneapolis, 1/12-18, b
Lopez, V. (Taft) NYC, h
Lucas, C. (Circle) Indianapolis, 1/5-11, t

M
McCane, B. (Club Madrid) Louisville, Clang. 1/7, nc
McIntire, L. (Lexington) NYC, h
McIntyre, H. (Commodore) NYC, h
Martin, F. (Ambassador) Los Angeles, h
Masters, F. (Latin Quarter) Chi., nc
Millender, L. (Plantation Club) L. A., nc
Molina, C. (Colonial Inn) Hollandale, Fla., nc
Monroe, V. (Palace) Canton, O., 1/5-7, t; (Palace) Columbus, 1/9-11, t; (Palace) Cleveland, 1/12-18, t
Morgan, R. (Claremont) Berkeley, Cal., h

O
Oliver, E. (Palace) San Francisco, Opng. 1/9, h

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Los Angeles — A new band, fronted by Bob Parrish, singer currently at Bar of Music, and directed by Bill Grey, is in rehearsal here. Backer is Gordon Hughes, CBS producer. It's a 19-piece combo, all-Negro, personnel of which includes such well known musicians as Sonny Graeven, trombone; Arthur Dennis, sax; Ted Shirley, bass; Monty Easter, trumpet.

Arrangements are by Grey and Margie Gibson, who do scores for most of the top name bands, including Ellington, Basie, Spivak, Heidt, etc. Band is set up with two pianos, with Grey sharing "88" assignment with Johnny Shackelford. Barbara Talbot shares vocals with Parrish.

Booking is being handled by Frederick Bros. Agency, where it was said a deal has been set for band to open at a local spot this month.

Olsen, G. (Copacabana) NYC, nc
Osborne, W. (Palace) Youngstown, O., 1/12-14, t
Owens, H. (St. Francis) San Francisco, h

P
Pastor, T. (Roosevelt) Wash., D. C., Opng. 1/10, h
Paxton, G. (Roseland) NYC, b

R
Ravassa, C. (LaMartinique) NYC, nc
Reichman, J. (Biltmore) L. A., Cal., h
Reisman, L. (Waldorf-Astoria) NYC, h
Rogers, B. (Roosevelt) Wash., D. C., Clang. 1/9, h
Ruhl, W. (Commodore Perry) Toledo, h

S
Sanders, J. (Lake Club) Springfield, Ill., 1/3-16, nc
Sandifer, S. (Washington) Indianapolis, h
Saunders, H. (St. Anthony's) San Antonio, h
Saunders, R. (DeLisa) Chi., nc
Slack, F. (Meadowbrook) Cedar Grove, N. J., Clang. 1/4, nc
Spivak, C. (Temple) Rochester, N.Y., 1/5-7, t; (Colonial) Dayton, 1/11-17, t
Stone, E. (Chase) St. Louis, h
Strong, Benny (Peabody) Memphis, h
Sykes, C. (Rainbow) Denver, b

T
Towne, G. (Brown) Louisville, h
Tucker, T. (Stevens) Chicago, h

V
Van, G. (Statler) Detroit, h
Vandas, Emil (Edgewater Beach) Chi., h

W
Wald, J. (New Yorker) NYC, h
Welk, L. (Trianon) Chic., b
Wilde, R. (Statler) Boston, h
Williams, C. (Apollo) NYC, 1/12-18, t

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(C) CHIAPANECAS

(D) COW-COW BOOGIE

(E) I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN

(F) KNOCK ME A KISS

(G) MISTER FIVE BY FIVE

(H) PICCOLO PETE

(I) RIDE ON

(J) UNDECIDED

(K) WELL ALL RIGHT!

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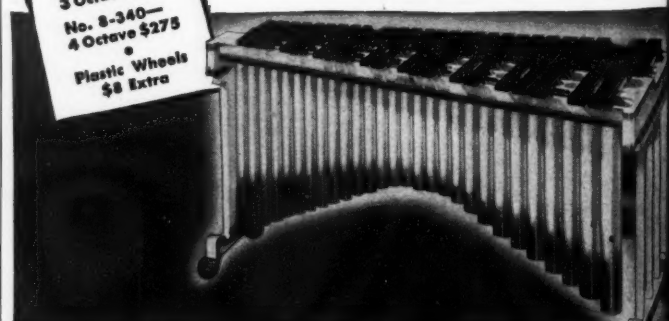
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Jan. 2-N
Jan. 4-J
Jan. 5-E
Jan. 6-E
Jan. 7-R
Jan. 8-F
Jan. 10-J
Jan. 12-T
Jan. 13-J
Jan. 14-J
Jan. 15-C

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- Jan. 10—Jack Ryan
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Swing Holding Sway With GI's, Says Chirp

By FRANK STACY

New York—Helen Young, ex-Johnny Long-Ray Scott chirp, is back in town after an eight-month Mediterranean USO tour. One of the first, if not the first, name band vocalist to follow the soldiers half-way around the world, the singer plans to do big band work here for a short time, then volunteer for GI duty again, hoping to be sent to the China-India-Burma territory.

Helen left the U.S. last March and went first to Casablanca in company with musical comedy singer Ruth Williams, accordionist Russell Messing, musician George Jason and Ray Pike, a juggler. Entertaining soldiers in the African war area was followed up with a hop to Italy in the footsteps of the invading 5th Army. After doing shows in Naples and surrounding towns, Helen's troupe moved north to Rome, where it was the first to entertain troops after the fall of that city.

Quizzed about typical GI musical likes and dislikes, the singer said that the boys overseas are still swing-crazy and would like to see some of the name bands make USO jaunts and behind-the-lines appearances. She stated that the Allied Expeditionary Stations play more pop band recordings than any other kind of music and that many of the discs she heard over there (including several she waxed with the Long band) are literally worn-out.

Helen experienced several air raids while in Naples but says her biggest kick came from visiting lonely spots where the soldiers hadn't seen American girls.



Helen Young

for four or five months. One such group made a point of shaving off their beards in honor of the occasion while other GIs brought out all the edible luxuries on hand and threw a party, using the floor of a truck for dancing.

The singer said that she bumped into many ex-name band musicians and singers abroad, including singer Stuart Churchill, once with Fred Warbling; Paul Harmon, who also sang with J. Long; and the Deutsch Twins, formerly part of a Charlie Barnet vocal quintet.

Jimmie Jives The Janes



Hollywood — Jimmie McHugh, songwriter, who seems to have a corner on all the pretty chicks, beams between petite Connie Haines and luscious Eugenie Baird, who is Bing Crosby's new canary. The intruding male is Freddy Martin, whose homecoming to the Coconut Grove the trio was attending.

Lenny Conn Dies In Crash Of Car

Los Angeles—Hollywood music circles were darkened by tragedy as Lenny Conn, whose band has been featured as Monday night attraction at the Palladium for almost a year, and himself a member of the Phil Harris band on the Jack Benny airshow, was killed in an auto crash on the evening of December 10.

The accident occurred in the Caluenga Pass as Conn was driving to his home in North Hollywood after disembarking from a bus which brought him and other members of the Phil Harris band back to the NBC studios in Hollywood from San Bernardino where the Benny show had originated that afternoon. A police report had not been issued at this writing but it was believed that the accident might have been caused by a tire blow-out or a faulty steering gear, causing the car to strike a curb and then a concrete lamp standard. He was dead when the ambulance reached the Hollywood emergency hospital.

Conn came to Los Angeles from Chicago after establishing himself as an outstanding clarinetist and arranger with a number of name bands. He did staff work at Chicago's WBBM and played in Los Angeles with a band organized for the Biltmore hotel by Frankie Trumbauer, moving into studio and radio work from there.

Conn, who was 32 years old, leaves a wife and two children, Carol, 10, and Ronnie, 4.

AGVA Charges Hines With Stranding Boy

Los Angeles—Local branch of the American Guild of Variety Artists has filed a claim with the AFM against bandleader Earl Hines on charge that he left Jesse Perry of New York, who had been singing with Hines, stranded and ill in the General hospital here.

Perry, 17, said that Hines gave him only \$30 instead of two weeks salary (\$196) called for under AGVA rules. AGVA paid his transportation back to New York.

Romberg To Tour

New York—The William Morris office is booking Composer Sigmund Romberg for a nationwide concert tour at the head of his own symphonic orchestra to begin in March.

Mr. Whom?

Los Angeles—One of many laughs in the Dorsey trial came as Defense Attorney Isaac Pacht got his tongue twisted and referred to Tommy as "Mr. Horsey." Tommy complained, saying: "I don't mind, myself, but my brother will object."

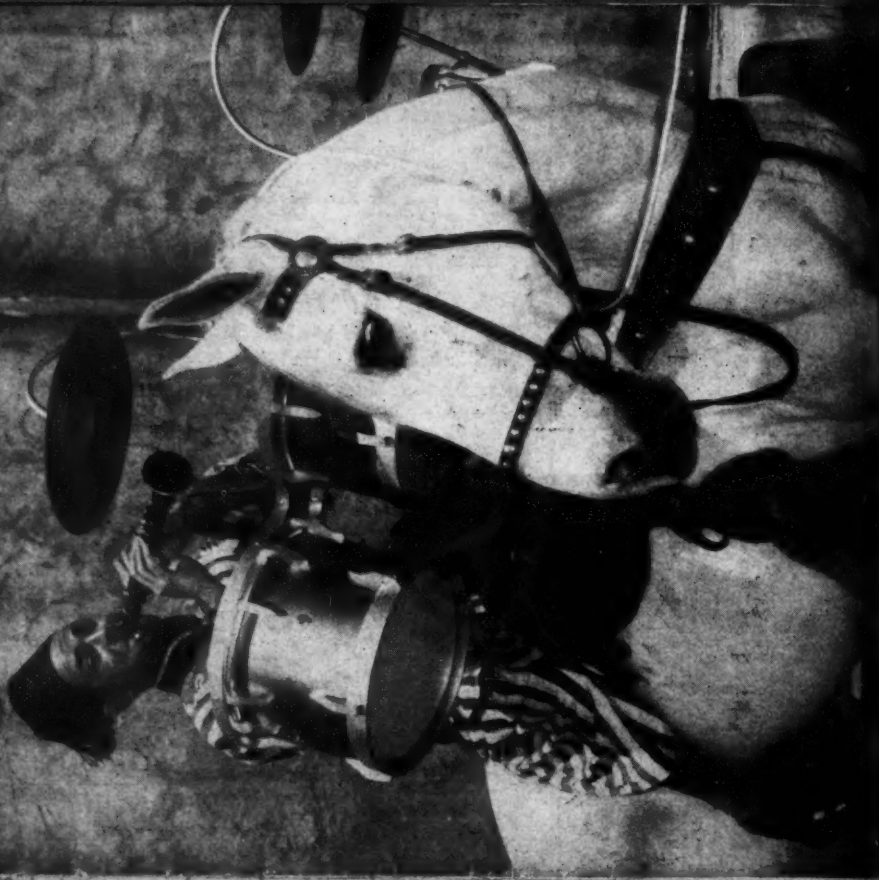
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